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# THE MENTOR

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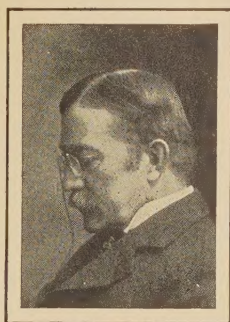
No. 25

## AMERICAN NOVELISTS

HENRY JAMES

WILLIAM DEAN HOWELLS

THOMAS NELSON PAGE



JAMES LANE ALLEN

WINSTON CHURCHILL

OWEN WISTER

*By HAMILTON WRIGHT MABIE*

THIS group of distinguished novelists may be divided into four smaller groups, not only in time, but in selection and treatment of subjects. Mr. James and Mr. Howells are now the senior members of the literary fraternity in this country, and have not only American but European reputations. Only three novelists before them attained this distinction. The earliest of these, Cooper, is still read in many parts of the world, and in little German villages boys call themselves "Cooper Indians," and play at oldtime savage warfare. The author of the "Leatherstocking Tales" wrote the first original American novel, and Hawthorne wrote the first American romance. The first described the manners and customs of a people whom he knew at first hand, but whom Europe knew only by hearsay; the second analyzed the motives and described the workings of the Puritan spirit, and showed how the consciousness of sin worked itself out in the Puritan character. The theme was new, and the manner of treating it was both effective and beautiful—and Hawthorne remains the most artistic writer this country has produced.

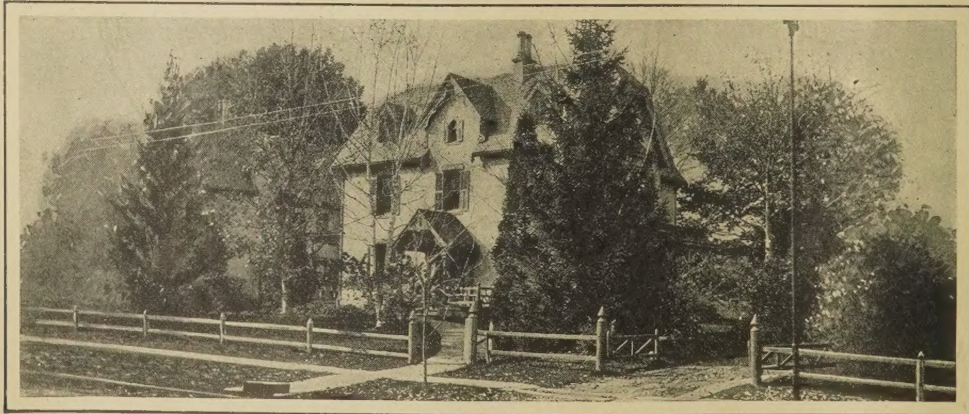
The next novelist to whom Europe paid attention was Mrs. Stowe. "Uncle Tom's Cabin" was like a great torch held up over a fiercely disputed field; it showed men and women living under all conditions of slavery, paternal and humane on one hand, and commercial and cruel on the other. It made a drama of a political issue, and was read with bated breath by a million people. It interested Europe because it was a powerful story dealing with a situation that had attracted the attention of the whole Western world; it was at once translated into several languages, and could be found from London to Constantinople.

### HENRY JAMES

When Mr. James began writing a generation ago there had been no American fiction of a high order for twenty years or more, and the country had grown rapidly in experience and knowledge. Mr. James showed this more cosmopolitan attitude toward the world, and his style had a quality which was new in our fiction. It was clear in those days; it had great flexibility and capacity for conveying fine distinctions and delicate shadings of thought; it had a tone of maturity which was lacking in the earlier writers, and it was the medium of expression of a thoroughly trained man to whom writing was a fine art. The early



HARRIET BEECHER STOWE

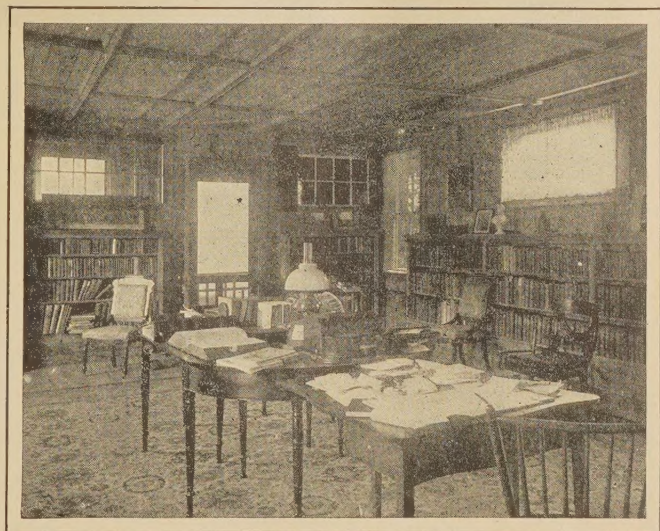


HOME OF HARRIET BEECHER STOWE, HARTFORD, CONN.





W. D. HOWELLS' SUMMER HOME AT KITTERY, MAINE; ALSO INTERIOR OF LIBRARY



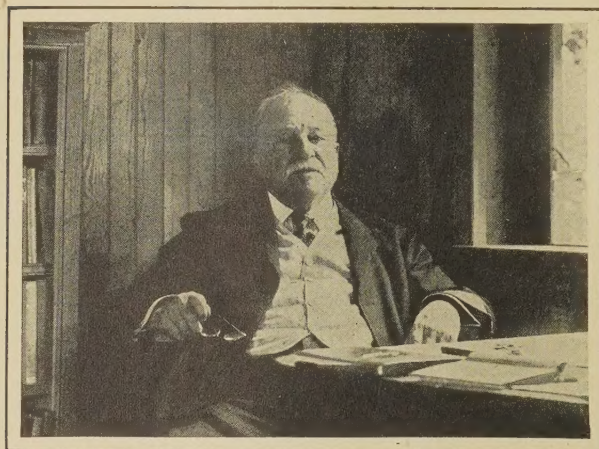
short stories, of which "The Passionate Pilgrim" may serve as an example, arrested attention by reason of their insight into character and their fine workmanship. There was an air of romance about them; but it was the romance of human temperament, not of incident. The early novels were not popular in the sense of running into large editions; but "The American" found many readers who were quick to appreciate its penetrating and searching analysis of character, its sharp contrasts of American and European traits, and the refinement of a style which is both rich and restrained.

All novelists reveal character; but those in whom the dramatic instinct is strong show it chiefly in action. Mr. James brings out character largely by means of analysis and description, and for this reason he is often classed among the psychological novelists. In his later years the habit



of analysis grew on him to such an extent that the movement of his stories was impeded and his style became complex and at times obscure. In a time when social relations between America and Europe were becoming more intimate, Mr. James found a rare opportunity of studying American character against a European background, and in the whole range of fiction there have been few writers of more acute penetration, of greater delicacy of stroke and line in painting character, than he. He was one of the small group of American authors to whom the

word "distinction" may be applied.



W. D. HOWELLS IN HIS LIBRARY

### W. D. HOWELLS

Mr. James was a student of men and women in society, using that word in its narrower sense; Mr. Howells, who is also a keen observer, has dealt with less sophisticated men and women, and has given us American types unmodified by other influences. A man of deep sympathy with his fellows and sharing in his heart the sorrow and pain

of the common lot, a lover of Tolstoi and a professed realist, with a strong leaning toward constructive socialism, Mr. Howells has kept his fiction free from any kind of preaching. He has understood his vocation as an artist, and has not made his novels serve his social and political doctrines. Although a man of strong convictions, he is a writer whose touch is notably light, and whose humor is delightfully unforced and happy.

Born in the Central West, Mr. Howells has kept its democracy of spirit and reinforced it by familiarity with modern languages and literature. In his lighter work he has made studies of the whims and foibles of certain feminine types in this country, of such fidelity that they have disturbed those who believe that Americans should tell the truth about themselves only to themselves, and that to take Europe into the national confidence is a kind of petty treason. But if Mr. Howells has seemed sometimes to draw American women with too light a hand, no one so well as he has conveyed a sense of the purity of American women, and the whole-



some tone of American social life outside the very limited circle of what is known as the "Fast Set,"—a group of men and women who are representative not of a nation, but of the attitude toward life so strikingly defined in "The House of Mirth." In his graver mood Mr. Howells has given us "The Rise of Silas Lapham," one of the lasting achievements of American fiction, and "A Hazard of New Fortunes," both



**BIRTHPLACE OF THOMAS NELSON PAGE**  
*Oakland Plantation, Hanover County, Virginia.*

original studies of American life during the age of great fortune-making. The charm of Mr. Howells' art and the refinement of his humor have not given him the popularity of the more dramatic novelists; but he has

made a place of high importance for himself in American literature, and in the hearts of a host of readers who have discerned in him a singularly pure and lovable nature.

### THOMAS NELSON PAGE

The aftermath of the war between the States was an idealization of the old social order in the South. Mr. Page and Mr.



**BIRTHPLACE OF JAMES LANE ALLEN, NEAR LEXINGTON, KY.**



HARLEKENDEN HOUSE, THE HOME OF WINSTON CHURCHILL IN CORNISH, N. H.

Allen found in the tradition and habit of the Old South elements of a romance founded on reality. Society in the South before the war received its tone from men and women bred in habits of deference and courtesy, sensitive to any slight put upon honor, and prodigal of hospitality. It had rested on an unstable basis; but it had those delightful qualities which came with leisure, easy conditions, and the absence of commercial spirit. This vanishing order found in Mr. Page's earliest stories a record true to life and yet enveloped in the air of romance. "Marse Chan," "Unc' Edinburg," and "Meh Lady" gave the country a thrill of pleasure, so sure was their appeal to sentiment, so refreshingly human and unforced, a rich and picturesque life of its own, a fresh field for the romance of spiritual adventure and social habit.

In these moving tales, told with unobtrusive artistic skill, the long-suspended literary tradition of Virginia received an impulse which has since given the country a group of stories of original quality.

### JAMES LANE ALLEN

Never did pioneers carry into a new country a finer blending of the daring which moves the frontier farther from the old centers, and the chivalry of romance for women and idealization of emotion and exper-



ience, than went into the fertile and beautiful Kentucky country in the days which followed Boone's adventurous career, and produced the types of character which appear in James Lane Allen's "The Choir Invisible." The Blue Grass country found in him a lover who was also an artist, and the background of his stories is sketched with exquisite skill. "The Kentucky Cardinal," "Aftermath," and the stories in "Flute and Violin" have not been surpassed in beauty of diction in our fiction. If one might venture to predict long life for any contemporary writing, he would not hesitate to put the short stories of these two Southern writers among American classics.

Mr. Page and Mr. Allen have written long stories as well; in several instances dealing with contemporary life and manners. Mr. Allen has kept in the field of character study with increasing emphasis on the influence of environment. The title of one of his later stories, "The Mettle of the Pasture," suggests the relation of the actors in the drama to the soil on which they live, while the lifelike study of the horse-breeder in "The Doctor's Christmas Eve" is a portrait which could not have been drawn outside the boundaries of Kentucky. Mr. Page in his later stories has dealt with the spread of the commercial spirit, the conditions in which women work, political corruption, and social changes.

### WINSTON CHURCHILL

Mr. Wister and Mr. Churchill have one great interest in common,—they are deeply concerned with American character and experience. Mr. Churchill has dramatized our history in a series of works, beginning with "Richard Carvel" of the Colonial period; continued in "The Crossing," of the period of the first great westward emi-



MUSIC ROOM IN HARLEKENDEN HOUSE

gration through the passes of the Alleghenies; in "The Crisis," a picture of struggles between the old North and the old South, between 1861 and 1865, localized in St. Louis; and in "Mr. Crewe's Career," a study of the "machine" in politics and the beginnings of the struggle for popular government which has become a national movement. Mr. Churchill draws with a free hand on a large canvas, and his works have epic quality, emphasizing large and significant movements and defining the place of individuals in them, rather than presenting delicately sketched portraits of men and women in the narrower range of personal experience.

## OWEN WISTER

Mr. Wister has the gift of picturing real, vital characters, and his stories are full of a brilliant and moving life. His people are not only alive, but intensely and actively alive. A man bred in the best social traditions, a graduate of the oldest American university, Mr. Wister was fortunate enough to know the frontier at the very moment when



OWEN WISTER'S FAMILY PLACE, IN GERMANTOWN, PA.



the forces of business and the second great Western movement were about to destroy it. Most men who wrote about the old frontier, either in fiction or in plays, were concerned with its melodramatic aspects,—its guns, and shirts, sombreros, and bucking broncos. Mr. Wister saw the character behind these stage costumes; he recognized the fiber of the men,—their courage, their spirit of comradeship, their rough but genuine humor, their passion for wide horizons and the freedom of the life of the plains. In "The Virginian," and the short stories from the same hand, our fiction has a series of studies of types of character now almost extinct, and of a stage of life which has disappeared. When "Lady Baltimore" appeared, Mr. Wister had passed from society in an elemental stage to a Southern community which has preserved its oldtime qualities of refinement of manner, dignity of habit, and a hospitality which is the very flower of high breeding and ease of condition. And Mr. Wister was as much at home in Charleston as on the old frontier; a fact highly significant of the quality and fiber of the man. Among American novelists he will hold a place of his own by reason of the vitality and artistic skill of his work.



EDITH WHARTON

Mrs. Wharton's stories, even more than those of Mr. James, describe a social life which has taken its tone largely from an older and more conventional society, which has lost its moral simplicity in the complexity of an age of highly organized luxury, and which has

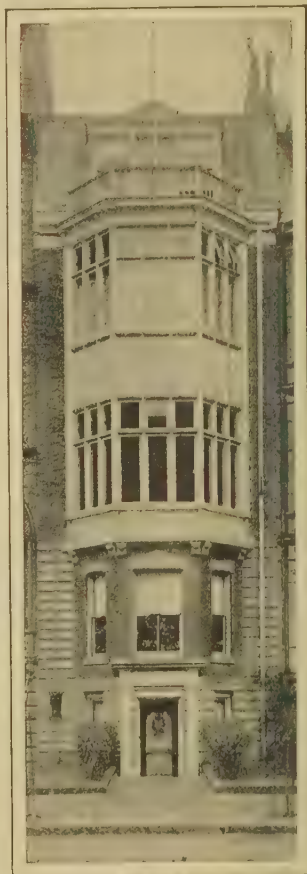
taken on the easy ways of a social life that is entirely comfortable in conscience so long as it feels itself secure in matters of taste. In art Mrs. Wharton is an expert by intuition and practice. The author of "The House of Mirth" is analytical, and secures her most striking effects, not by boldly projecting her characters on a large canvas, but by uncovering their most elusive moods, their obscure motives, the conflict of temperament, character, and social traditions.

Such a power of lighting up hidden processes of thought as Mrs. Wharton possesses needs the reinforcement of an art which is both vigorous and sensitive; and this art is always at Mrs. Wharton's command.

She has both precision and delicacy. She can draw a character in detachment with such vitality of insight and of portraiture that it holds the attention without the aid of accessories; or she can sketch a cross-section of society with convincing energy of stroke. She is the recorder of a highly sophisticated society, more or less relaxed in tone and corrupted by luxury.

Mrs. Deland's method is broader and her emotions of wider interest. She has painted one portrait which the whole country loves. Dr. Lavender has taken his place in the small group of imaginary Americans who are as real as historical Americans. He is a type dear to Americans, because his nature is sweet without a touch of weakness, his vision clear without hardness, his moral perception relentlessly keen but never divorced from pity and sympathy, and his humor fresh and abounding. And Mrs. Deland has also the gift of construction, and has written two or three novels which must be counted among our best fiction.

No list of contemporary American writers of fiction would be complete without the names of F. Hopkinson Smith, John Fox, Jr., Dr. S



MARGARET DELAND'S HOME  
IN BOSTON



MARGARET DELAND WRITING  
IN HER LIBRARY.  
HER DOG "ROUGH" SITS BY



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# A M E R I C A N N O V E L I S T S

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F. HOPKINSON SMITH



MARY JOHNSTON



JOHN FOX, JR.



DR. S. WEIR MITCHELL

Weir Mitchell, and Miss Mary Johnston. Mr. Smith has gained skill as a writer steadily as he has gained skill as a painter; and in the small group of stories which bear his name two or three are likely to be read for a long time to come. "The Fortunes of Oliver Horn" shows Mr. Smith's art at his best, for it is art of the heart as well as of the brain and hand. His romance has permanent elements of human nature; idealism, loyalty, and love are the soul of it.

Mr. Fox, who also finds his characters largely in the South, has drawn the picture of the primitive mountain types in the Kentucky hills with the charm which comes from great simplicity and from an intimate knowledge of the people he describes.

Miss Johnston, who began by writing romances pure and simple, has dramatized the story of the Civil War in two able novels, "The Long Roll" and "Cease Firing." It is not easy to characterize these stories in a phrase, nor is it necessary. They are written with a kind of quiet passion which gives the current sufficient volume to carry an enormous amount of history without sacrificing dramatic interest.

Dr. Mitchell, like Dr. Holmes, revealed himself in several different capacities, as physician, as poet, as essayist, and as story writer. His novels are characterized by inventiveness, by dexterity, by freshness of feeling. "The Adventures of François" is a capital piece of storytelling; while many people regard "Hugh Wynne" as the best semi-historical story which has appeared in this country. In other novels Dr. Mitchell showed his skill as a psychologist.

## SUPPLEMENTARY READING



A Study of Prose Fiction	<i>Bliss Perry</i>
Criticism and Fiction	<i>W. D. Howells</i>
Essays on Modern Novelists	<i>William L. Phelps</i>
American Prose Masters (Cooper, Hawthorne, Emerson, Poe, Lowell and Henry James)	<i>W. C. Brownell</i>
American Poetry and Fiction	<i>C. F. Richardson</i>
Great American Writers	<i>Trent and Erskine</i>
Some American Storytellers	<i>Frederick Taber Cooper</i>
American Short Stories	<i>Charles Baldwin, Editor</i>
The American Short Story	<i>Elias Lieberman</i>



## QUESTIONS ANSWERED

Anyone desiring further information concerning the subject  
treated can obtain it by writing to the

**"Inquiry Department" of the Mentor Association**  
**52 East Nineteenth Street, New York City**







HENRY JAMES, a careful and thoughtful writer, is the subject of one of the six intaglio-gravure pictures illustrating "American Novelists."

### HENRY JAMES

#### Monograph Number One in The Mentor Reading Course

A NUMBER of years ago Henry James was at work on a volume of short stories. "And when will it be ready?" he was asked.

"Oh, I never know," he said. "I work by easy stages."

That sentence gives the keynote to the character of the great novelist himself and of his writings. He wrote carefully, easily, and neatly.

Born in New York City on April 15, 1843, Henry James spent most of his boyhood in Europe. His father was Henry James, the theological writer, and from him the novelist derived his idiomatic, picturesque English. His brother became Professor William James, the psychologist and philosopher, who died in 1910.

Henry James entered Harvard Law School in 1860; but found out soon that he cared more for literature than for law. His first short story was published in 1865, and many stories and sketches quickly followed this.

After 1869 he made his home in England, living in London, or Rye in Sussex, for the most part. He was a member of the American Academy of Arts and Letters, and in 1911 received the degree of L. H. D. from Harvard.

Mr. James dictated all his work to a secretary, and he rewrote and polished it from a typewritten copy. With his writing he took infinite pains. His sentences are long and involved at times; but in spite of this confusing fact his sentences are balanced and complete.

His whole life showed the same ordered neatness as his books. His library was carefully selected and shelved. His letters were always arranged in little piles of the same size. One man tells

that during a call on the novelist he saw him, when the ash had collected on the end of his cigarette, walk the length of his study and snip it out of the open window.

Henry James has been called a modern of the moderns as a novelist. He described contemporary life. His characters are people of the world; but they are subtle and complex. The human element predominates.

He is not widely read, because the public finds him hard to read. As someone said, "His books need to be translated for the average reader." This is due in part to his use of long and involved sentences, and in part to his subject matter.

His career was a happy one. It was long, and was free from serious mistakes. His talent and point of view were personal. He had a crowd of imitators; but none of these approached the master in greatness.

There was one side of the character of Henry James, the man, of which few people knew. Never did a man in need come to him whom he did not offer to help. Years ago, when James was deriving an income of less than \$1,500 a year from his writing, a novelist died in England. He died in poverty, leaving two little children absolutely alone in the world. A friend assisted the children and wrote to other literary men asking for help. One literary man, whose income was over \$200,000, was appealed to in vain. Among those from whom aid was asked was Henry James. A check for \$250, more than a sixth of his whole year's income, arrived from him by return mail.

Henry James died in London on February 29, 1916.







WILLIAM DEAN HOWELLS, a close student of American character and a realist in his writings, is the subject of one of the six intaglio-gravure pictures illustrating "American Novelists."

### WILLIAM DEAN HOWELLS

Monograph Number Two in The Mentor Reading Course

THE "Dean of American Letters"—that is what William Dean Howells is called. He is and has been for half a century the literary leader of America. And well he deserves the title! James Russell Lowell said of him that he "is one of the chief honors of our literature." He has never written a bad sentence, never struck a false note. He is the leading representative of the realistic school of American fiction:

William Dean Howells might with truth be called a "self-made man of letters." He was born at Martin Ferry, Ohio, on March 1, 1837. His father, William Cooper Howells, was a printer and editor, whose library was large and well chosen for that time. It was in this library that the future novelist picked up most of his education. As usual in a small country town, the regular schooling consisted only of the "three R's"; but Howells was an omniverous reader. He particularly enjoyed poetry. It is said that even as a small boy he wrote verse, setting it into type himself. Whether this was ever printed is not known; but surely some space in his father's newspaper must have been found for these productions of his juvenile pen.

In 1851 the family fortunes met with disaster, and Howells went to work as compositor on the Ohio State Journal at a salary of four dollars a week. He soon graduated into journalism, and at the age of twenty-two was news editor of the Columbus, Ohio, State Journal.

Howells' first published work appeared in 1860. The "Poems of Two Friends" were written with John J. Piatt. He began to contribute to the Atlantic

Monthly, then just founded, about this time also. A campaign biography of Abraham Lincoln was written by him in 1860. For this he was appointed consul at Venice, where he remained until 1865. There he studied the Italian language and literature, and broadened his education considerably.

On his return to the United States he wrote for the New York Tribune and the Nation for a time. Then in 1866 he became assistant editor of the Atlantic Monthly, becoming editor six years later. He was a model magazine editor.

For awhile he contributed to Harper's Magazine; then he became editor of the Cosmopolitan, and in 1900 revived "The Editor's Easy Chair" for Harper's. He is at present the writer of this department.

Mr. Howells has received many honorary degrees. Harvard and Yale have both conferred on him the degree of Master of Arts, while he has received the degree of Doctor of Letters from Yale, Oxford, Columbia, and Princeton, and the degree of Doctor of Laws from Adelbert College. In 1909 he was elected president of the American Academy of Arts and Letters. Since 1885 the novelist has lived in New York City.

Howells is a great realist and a perfect artist in words. He was once asked if he never lost himself in his work and was carried away by what he was writing.

"Never," he answered. "The essence of achievement is to keep outside, to be entirely dispassionate, as a sculptor must be, molding his clay."

And indeed of all American writers Howells comes the nearest to success in holding the mirror up to Nature.







**THOMAS NELSON PAGE**, a novelist who writes of the fast vanishing old order of the South, is the subject of one of the six intaglio-gravure pictures illustrating "American Novelists."

### THOMAS NELSON PAGE

*Monograph Number Three in The Mentor Reading Course*

**A**BOVE all things Thomas Nelson Page is a Virginian, by birth, by family, and in his writings. Born on the old plantation of Oakland in Hanover County, Virginia, he can boast of two grandfathers who were governors of the state, one of these, Thomas Nelson, being a signer of the Declaration of Independence. It is Virginia and Virginians "before the war" and during the reconstruction period that he has sought to portray in his books.

Thomas Nelson Page opened his eyes in old Virginia on April 23, 1853. He was a rather precocious boy. Many a beating did he receive at school for stealing time from his lessons to write short stories on his slate for the amusement of his companions. He entered Washington and Lee University when he was only sixteen years old. He remained there three years, and then after spending a little time in Kentucky decided to enter the law department of the University of Virginia in 1873. He finished the work there in about half the time usually required, and began practising in Richmond, where he remained until 1893.

Page had always felt the charm of times gone by. He tried to follow the law faithfully; but more and more strongly came the call to picture artistically "a civilization which, once having sweetened the South, has since well nigh perished from the earth." He yearned for the old plantation life,—the stately mansions of his forefathers, the grandeur to which those men and women of other days attained, and the overgrown fence rows and felds of his own country home.

Finally he decided to write. "Marse Chan" was published in 1884, and won the author immediate recognition. People of both the North and South were enthusiastic about it. The author himself tells how he came to write this tale:

"Just then a friend showed me a letter which had been written by a young girl to her sweetheart in a Georgia regiment, telling him that she had discovered that she loved him, after all, and that if he would get a furlough and come home she would marry him; that she had loved him ever since they had gone to school together in the little schoolhouse in the woods. Then, as if she feared such a temptation might be too strong for him, she added a postscript in these words: 'Don't come without a furlough; for if you don't come honorably I won't marry you.' This letter had been taken from the pocket of a private dead on the battlefield of one of the battles around Richmond, and, as the date was only a week before the battle occurred, its pathos struck me very much. I remember I said 'The poor fellow got his furlough through a bullet.' The idea remained with me, and I went to my office one morning and began to write 'Marse Chan,' which was finished in about a week."

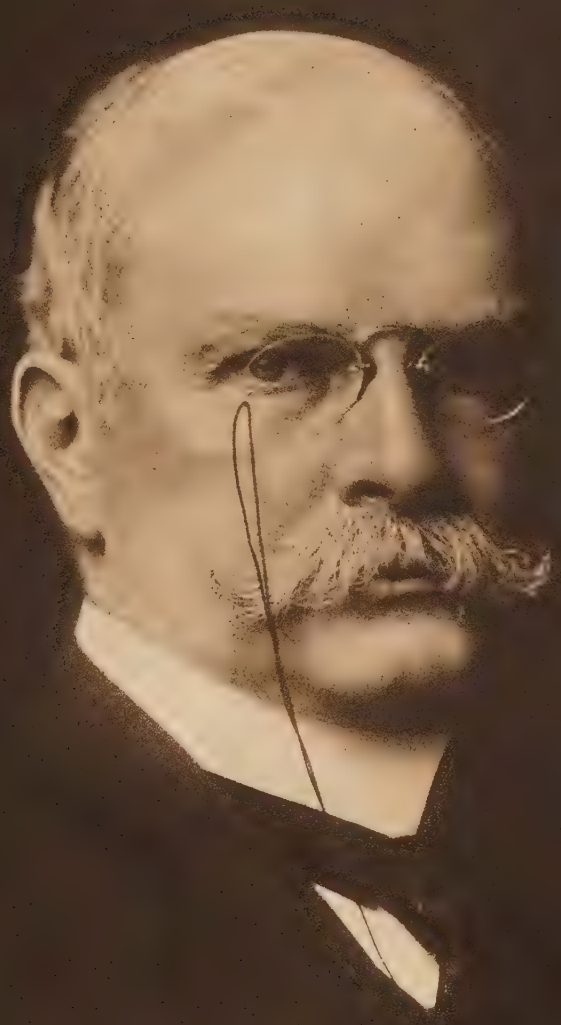
"In Ole Virginia," a collection of three stories of negro life and character, was published in 1887. This is perhaps his most characteristic work. Many stories, essays, and poems followed.

Uncle Billy in Page's story "Meh Lady" is a distinct creation. At the wedding of his mistress and the Union captain in the old, dismantled home, the minister asks, "Who giveth this woman to be married to this man?" His lady is without a relative, and Uncle Billy sees that it is up to him. But he doesn't want to take the responsibility; so stepping forward he answers solemnly, "Gord."

Thomas Nelson Page is never sectional in his writing. Everything that he writes tends to bring about better feeling between the North and the South.

He is now ambassador to Rome, appointed by President Wilson.







JAMES LANE ALLEN, a romanticist of Kentucky, is the subject of one of the six intaglio-gravure pictures illustrating "American Novelists."

### JAMES LANE ALLEN

Monograph Number Four in The Mentor Reading Course

A HISTORICAL novelist worthy to rank with Nathaniel Hawthorne, James Lane Allen has been called. Both have given us pictures of the lives of our forefathers; but, while Hawthorne has shown us New England, Allen draws the Blue Grass region of Kentucky and its people.

It may be due to the fact that James Lane Allen was a seventh child that he has achieved such remarkable success in literature. He was born in Fayette County, near Lexington, Kentucky, in 1849, the youngest child of Richard and Helen Allen. He can number among his paternal ancestors some of the first settlers of Virginia. One of these ancestors, Richard Allen, moved to Kentucky, where he lived the easy, hospitable life of a gentleman farmer on his large estate.

Mr. Allen's mother was a descendant of the Pennsylvania Scotch-Irish and the Brooks family of Virginia. A native of Mississippi, she was a lover of nature and literature. She inspired in her son a love for reading old romances, poetry, and history.

Although Allen was only twelve years old when the storm of Civil War broke over our country, he was old enough to realize its horrors and the suffering that it brought to the people of the South. Just before the beginning of the war his father lost his fortune; so the formal education that Allen received was small; but under his mother's guidance he pursued his studies at home. Long walks in the fields and forests about his home gave him a keen insight into nature.

He was graduated from Transylvania University at Lexington, Kentucky, in 1872, and three years later received a degree of A. M. from there. A little before this his father died, and James had to begin teaching in order to meet expenses. He spent a year as master in a country school, walking six miles to and from the school every day.

For two years he taught in Missouri and then came back to Kentucky as a private tutor. He was called to his alma mater to teach, and two years later Bethany College, in West Virginia, offered him the chair of Latin and higher English.

He planned to go to Germany for a time; but gave this up when the idea of becoming a doctor of medicine attracted him. This was when he was doing graduate work at Johns Hopkins in Baltimore. But his love of literature led him to take up writing, and in 1884 he moved to New York. He arrived there unknown and with no letters of introduction; but "he took up his abode in a garret and started out in a very humble way." He sent letters to the New York Evening Post, poems to Harper's and the Atlantic Monthly, and essays to the Critic and the Forum. A criticism of Henry James' "Portrait of a Lady" first attracted attention to the young author, and soon there was a strong demand for his sketches of Kentucky life. "The Blue Grass Region of Kentucky" was the title given to the collected volume of these sketches.

Mr. Allen then moved to Cincinnati; but later moved again to Washington, believing that the capital of the country would be the future home of literature and art in America. In Washington, however, he found too much social and official distraction; so he returned to New York.

"The Kentucky Cardinal," published in 1895, is one of Mr. Allen's best books. It is a sort of pastoral poem in prose, showing the struggle between Nature and Love. "The Choir Invisible" shows the noble love of a married woman for a man who is not her husband.

James Lane Allen is best known as a writer of fiction; but he has also published many critical articles and much verse. He is recognized as one of the most poetic and dramatic of American novelists.







WINSTON CHURCHILL, a master of the historical novel, is the subject of one of the six intaglio-gravure pictures illustrating "American Novelists."

### WINSTON CHURCHILL

Monograph Number Five in The Mentor Reading Course

ALTHOUGH he graduated from Annapolis in 1894, Winston Churchill never served in the navy. Instead, immediately after completing his studies he began writing. He had found out that he could write when he was still at Annapolis, and decided that fiction rather than the navy was his line of work. For this the young graduate had fine equipment. Annapolis gave him self-reliance and determination. Those graduates of the Naval Academy who have not gone into the navy have usually been successful in whatever they have done. This is particularly true in the case of Churchill. Well educated, at the same time he is full of the joy of life itself, and likes all sorts of outdoor sports. He is a favorite everywhere.

Winston Churchill was born in St. Louis, Missouri, on November 10, 1871, and spent the first sixteen years of his life there. From a school in St. Louis he went to Annapolis. There he became strongly interested in American history and problems, and made up his mind to devote his life and energies to these. In the brief intervals between studies and drills he gathered much of the material that he afterward used in his novels.

While at Annapolis he stood among the first five or six in his class. He also reorganized the crew and was captain for a year. He likewise played a good game of football. Fencing, tennis, and horseback riding are his favorite sports.

For awhile after graduation he worked on the Army and Navy Journal, and then joined the staff of the Cosmopolitan Magazine. During this time he wrote a great deal; but did not attempt to publish these first experiments in fiction.

He married in 1895 and moved not

long afterward to his home at Cornish, New Hampshire. Churchill was very fortunate. He did not have to earn a living by doing hackwork, and could take plenty of time with anything that he wrote.

It is said that genius is the capacity for taking great pains. Winston Churchill surely illustrates this adage. Hard work, determination, and a keen sense of values made him the successful novelist that he is. He was ambitious to write the very best he knew how. Once, when living in St. Louis, he hired an office and went down to it as regularly as any other man of business. His writing was business, and was treated as such.

He rewrote "Richard Carvel" at least five times. He worked from breakfast until one o'clock, after lunch for two or three hours, and after dinner often far into the night. This, the first of three of Winston Churchill's novels dealing with American history, became the most popular book in the United States. "The Crisis," the second of these historical novels, appeared a few years after "Richard Carvel," and in 1904 "The Crossing," the last of the trilogy, was published. The background for "The Crisis" was the Civil War, and "The Crossing" dealt with the great western movement across the country.

Churchill has served in the New Hampshire legislature, and also ran for the governorship of that state. "Coniston" was a direct outgrowth of his political associations. The novel is a story of politics, with a charming love story running through it.

Winston Churchill is still a young man, and there is every reason to believe that his best and biggest work is still to come.







OWEN WISTER, a drawer of real, vital characters, is the subject of one of the six intaglio-gravure pictures illustrating "American Novelists."

### OWEN WISTER

Monograph Number Six in The Mentor Reading Course

IT is remarkable how many successful writers get into literature by accident. Very few novelists begin by taking up writing as a profession: most of them drift into it from other fields. Owen Wister was no exception to this. He settled down in Philadelphia to practise law; but the call of the pen was too strong for him. He was thirty-one years old before he began to write.

Owen Wister is a grandson of Frances Anne Kemble, better known as Fannie Kemble, the famous actress. He was born on July 14, 1860, in Philadelphia. When he was ten years old he was taken to Europe, where he remained three years. On his return to this country he entered St. Paul's School, Concord, whence he went to Harvard, graduating in 1882. He took highest honors in music.

At Harvard he showed that he could write when he produced a libretto, "Dido and Æneas," for one of the Hasty Pudding Club entertainments. When there he also edited one of the college papers, and in his junior year wrote a poem on Beethoven, which was published in the *Atlantic Monthly*.

With the intention of becoming a music critic Wister went abroad once more. He began the study of composition under Liszt in Paris. In 1883 he changed his plans and returned to America. His health was bad; so he went hunting in Wyoming and Arizona.

He found not only new strength, but a new world. The stirring atmosphere of the West woke in him a desire to write about it; but he did nothing at this time. He returned east and entered the Harvard Law School. He graduated in 1888, and a year later was admitted to the bar in Philadelphia.

But the West had great attraction for him. In the next ten years he made fifteen trips there. He soon saw that law was not his career.

In 1891 a series of studies and stories of the West by Wister started in Harper's Magazine. These were later gathered together in a volume called "Red Men and White." All the characters in these sketches were true to life; the Indian was the Indian of fact, and the cowboy was the cowboy of reality.

When Wister first began to write a fellow-townsmen and critic of him said, "Owen Wister has written some creditable stories; but so, to be sure, have many others. His real strength lies in musical criticism." This opinion hardly holds good today.

"The Virginian" is the best thing that Wister has done. It is absolutely realistic. This is a quality of all this author's work, as is shown by an anecdote he himself tells:

"Once a cowpuncher listened patiently while I read him a manuscript. It concerned an event on an Indian reservation. 'Was that the Crow reservation?' he inquired at the finish. I told him that it was no real reservation and no real event; and his face expressed displeasure. 'Why,' he demanded, 'do you waste your time writing what never happened, when you know so many things that did happen?'"

So well was the story told that the cowboy had believed he was listening to facts.

"Lady Baltimore" was another successful novel of Wister's, and besides he has written several interesting biographies, the best of which is "The Seven ages of Washington."

Wister is not only a writer. He has actively fought for decent government in Philadelphia. At one election he ran for city councilman of his ward, knowing that his fight was hopeless. He is an American through and through, and in his books he portrays the best things in the life of our country.



# THE MENTOR

"A Wise and Faithful Guide and Friend"

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Vol. I

AUGUST 11, 1913

No. 26

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## AMERICAN LANDSCAPE PAINTERS

GEORGE INNESS

HOMER MARTIN

A. H. WYANT



American Art Annual

THOMAS MORAN

D. W. TRYON

F. E. CHURCH

By *SAMUEL ISHAM*

THE beginnings of art in America were confined almost exclusively to portrait painting. In the earliest colonial times unskilled limners came from the mother country and made grotesque effigies of our statesmen and divines. As the settlements developed and the amenities of life increased better men came, and native painters were found, until about the end of the eighteenth century a portrait school of surprising merit arose, founded on the contemporary English school, and developed men like Copley, Stuart, and Sully. The other branches of painting, however,—history, allegory, genre, still life, landscape, and the rest,—were rarely attempted, and usually with unsatisfactory results.

Probably no artist devoted himself entirely to landscape until 1820, when Thomas Doughty, who was already twenty-seven years old,

gave up his leather trade and took to painting American views in delicate gray and violet tones, with small encouragement from his contemporaries.

## THOMAS COLE, THE IDEALIST

Soon after came Thomas Cole, the real founder of the school, who emigrated to America with his father's family when he was nineteen. He was a sensitive, delicate youth, who suffered much in his wanderings while trying to support himself, at first by his trade of wood engraving, but most of all after the chance meeting with an itinerant portrait painter

led him to take up art. It was not until he came to New York in 1825 that his merits were recognized and his difficulties ceased. Some small canvases that he exhibited were quickly bought, and from this time until his death his popularity steadily increased. The quality of Cole's work owes much to his own character, and perhaps also to his early English bringing up. He was an idealist rather than a realist. He cared less to reproduce the beauties of the nature around him than to awaken high, moral thoughts. It was not for the pleasure of the eye, but to suggest profitable musings on the grandeur and decline of nations, the transitoriness of life, the rewards of virtue after death, that he painted the "Course of Empire," the "Voyage of Life," and the rest. He was the founder of a ro-



Metropolitan Museum of Art

THE VALLEY OF VAN CLUSE, BY THOMAS COLE



Metropolitan Museum of Art

THE ÆGEAN SEA, BY F. E. CHURCH

mantic school, which may be traced even down to the present day. The succeeding artists did not indeed paint allegories; but they put the main interest of their pictures in the strangeness or beauty of their subject, rather than in rendering ordinary scenes with personal feeling.

### CHURCH, PAINTER OF NOBLE SCENERY

The best known of these followers was F. E. Church, who was a pupil of Cole—and the only pupil that he could properly be said to have had; for Church lived and studied in his house for years. While he showed no desire to imitate the mystic subjects of his master, Church cared little for the common world immediately around him. He seems to have thought that the nobler the subject the nobler the picture, and he ransacked the whole earth for its beautiful, strange, or impressive scenes. The luxurious vegetation of the tropics, the isles of the Ægean Sea, the Parthenon, icebergs, volcanos,—he painted them all, set off by sunset, clouds, thunderstorms, rainbows, or whatever else would enhance their beauty, and he painted them well. He was the best artist of his school; much better than Cole, whose careful studies of real scenes are often well done, but





Metropolitan Museum of Art

THE ROCKY MOUNTAINS, BY ALBERT BIERSTADT

whose workmanship degenerated rapidly when, leaving nature, he entered into the realm of pure imagination.

The succeeding men who took Church's viewpoint and sought subjects for their exceptional beauty or majesty had an additional impulse given to their imagination by the discovery of such subjects in their own country. Church painted no important picture of his own land; but when exploring parties began to enter the great West they were accompanied by artists eager to set down marvels no less striking than those of the tropics or of Europe.

## ALBERT BIERSTADT

The foremost of these artists was Albert Bierstadt, who gave to the public its first impressions of the vastness of the Rockies and all their strange fauna, the buffalo, the big trees, and the rest. The public, both educated and uneducated, enjoyed and admired the pictures which offered it a new impression of the grandeur of its country and flattered the somewhat uncouth but real pride of the time.

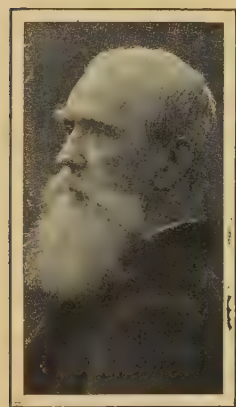


ALBERT BIERSTADT

Other men besides Bierstadt accompanied the explorers of the West,—Whittredge, Wyant, Samuel Colman, and others,—but though they painted the plains and the Rockies they soon deserted them for other subjects. One man, however, now a veteran of his profession, has remained faithful to his early ideals.

## THOMAS MORAN

Thomas Moran, who was one of three brothers, all distinguished in art, came with them to this country from England in 1844, when he was seven years old. He continues to our day the traditions of Church; not directly, for his training came from an entirely different source, but by his natural preference for Nature in her more striking and impressive forms. A trip to the Yellowstone as early as 1871 furnished him with a series of subjects peculiarly his own; but, while he has always found matter for his brush



THOMAS MORAN



LAKE OF THE WOODS  
BY THOMAS MORAN

in the marvels of the great West, he has added to them many of the most beautiful scenes of Great Britain, Switzerland, Venice, and the Orient, rendering them all with a sure facility and brilliance that make his canvases recognizable at a glance.

In contrast to these men, who sought to give interest and dignity to their work by choosing imaginative or strange, far-sought subjects, may be placed those whose interest was rather in the familiar native landscape that lay about them, who found in it beauty sufficient for their needs if only they could fully express the emotions with which it inspired them. The two schools are anything but rigidly separated. The idealists made careful studies from nature, and the realists attempted excursions into



ASHER B. DURAND

allegory or scenic beauty; but the fundamental difference of the point of view is sufficiently marked.

The two founders of our landscape schools are typical examples of the two temperaments. Thomas Cole, born abroad, with much of the sentimentality of Europe of that time, was a dreamer, sensitive, shy, living in his visions.

## THE TRUTH AND FEELING OF DURAND'S ART

Asher B. Durand, on the contrary, was of sturdy Huguenot stock, one of the many children of a farmer who cultivated his land on Orange Mountain, but whose ingenuity made him also a watchmaker, silversmith, and skilled mechanic generally. His son, after some boyish efforts at engraving, was apprenticed to that trade, and rapidly became by far the best engraver in the country, both prosperous and skilful. His masterpiece is the "Declaration of Independence," which holds its own today as a most creditable production. He was still an engraver when Cole came to New York, and was one of the first to encourage him and buy his pictures. At this time Durand, though an older man by some five years than Cole, had not yet begun to paint. When he did some ten years later, in 1835, his first productions were portrait heads admirable in their delicate draftsmanship and sure, fine characterization; but he soon abandoned these for landscape, and for the latter part of his long life devoted himself entirely to it.

Durand's landscapes, like his portraits, showed his training as an engraver in their accurate and minute drawing. Contrary to the general practice of the time,



IN THE WOODS, BY ASHER B. DURAND





Metropolitan Museum of Art

A GLIMPSE OF THE SEA, BY A. H. WYANT

he painted many of his large canvases out of doors in face of nature. His love for nature, combined with his training as an engraver, probably accounts for his almost invariable choice of full mid-summer daylight for his pictures, when vegetation was at its fullest and all its details could be minutely

seen. Yet, for all his love of detail, he does not lose unity, and the color is true to the soft, warm haze of summer, and the shadows keep their local atmosphere.

## THE HUDSON RIVER SCHOOL

Durand's landscapes were popular, and there grew up about him a school of painters treating nature much as he did. They loved the country that they visited in their summer excursions, and like him they painted Lake George, the White Mountains, the Hudson, and so there grew up what has been called the Hudson River School. Durand was old when he began painting, and his followers were of a younger generation. Kensett was probably the best of them. He worked less from nature than Durand; his detail has none of Durand's tranquil thoroughness, and his shadows are apt to be rendered by a facile generalization of brown. However, he made a decided advance over the older master in representing all aspects of nature, all seasons and all times of day, with a special leaning toward sunsets.



A. H. WYANT

Of the others of the school there is space to recall only a few names at random,—Whittredge, McEntee, Bristol, Sanford R. Gifford, Cropsey, and the rest. They were mostly sincere, hard-

working painters, and very charming, worthy men personally. They won for themselves a social position in the old New York of the 60's and '70's greater and more important than any other artistic group has enjoyed in this country. Their paintings were also admired and bought for handsome prices, and as a whole they were prosperous. Time has dealt rather hardly with their fame. Though all of the men whose names have just been cited left works that may still be seen with pleasure, yet as a rule the pictures of the school were thin, laborious, and timid. There

was no rich, strong handling of the pigment, no decorative quality to the composition, no massing of light and shade, and no revelation of individual temperament and emotion.

## WYANT, MARTIN, AND INNESS

Approaches to these qualities were occasionally made; but to find them the general rule we must go to the men who are now conceded to be the culminating masters of the school,—Wyant, Homer Martin, and Inness.

Of these Wyant holds closest to the traditions of the school. He had a larger sense of composition, a completer mastery of technic, a freer handling, and a finer draftsmanship. He represented with infinite refinement the heaped up summer clouds and the smooth, delicate tree trunk beyond which the widespread landscape was



HOMER D. MARTIN

seen; but on the whole it was only a culmination of the qualities of the school and awoke no opposition. With Martin and Inness it was different. They succeeded in giving to their landscapes a deeper note of personal emotion and feeling than any of their predecessors. Both were men of exceptional spiritual and mental endowment. Their characters were formed not in a conventional model imposed by their surroundings, but by much solitary meditation. Both had begun by painting in the general style of the Hudson River School, and both found the result unsatisfactory.

Martin's desertion of the old traditions consisted largely in a change of workmanship. Instead of the thin, smooth coating of pigment general at the time, which he himself had practised in the beginning, he used a thick impasto, laid on with a heavily loaded brush or even the palette knife. The color, too, was not used in unbroken tones, but drawn



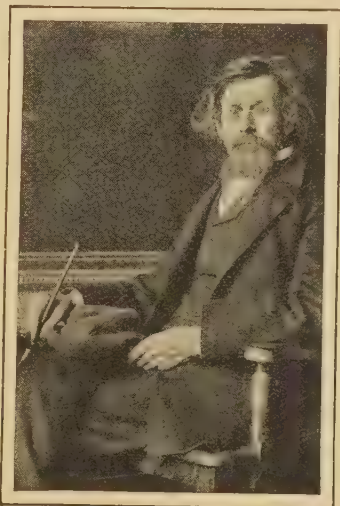
SEPTEMBER AFTERNOON, BY GEORGE INNESS

shows greater variety. He early felt the monotony of the old school, its lack of certain qualities that he found in engravings of European landscapes, and he used to take the prints with him when he went sketching, to try to discover wherein their merit consisted. He studied nature continually, living with it, so that at last he knew its moods and methods by heart. Toward the end of his life he painted much from memory. A landscape painting, perhaps originally sketched from nature, would change under his brush much as the scene itself might under changing lights or varying seasons. The sky filled with clouds, then cleared again, the sunlight spotted the grass or the shadows stretched across it, while the trees turned from the green of summer to the russet of

and blended together in streaks and spots, which gave it quiver and vitality. Apart from the method of painting, the manner changed also. Detail, so admired by the public of the day, was more and more simplified. The composition resolved itself into a few strong masses of light and dark, the relations between which became more and more balanced and subtle as the little incidents disappeared. His pictures in this latter manner are not very numerous, for he could not paint when he was not in the mood; but the best of them make a profound impression by their strong simplicity.

## THE ART OF INNESS

Inness was a much more prolific painter, and his work



GEORGE INNESS





Metropolitan Museum of Art

ACROSS THE FIELDS, BY D. W. TRYON



American Art Annual

D. W. TRYON

autumn. Naturally work of this later period, much of it left unfinished, is very unequal in merit; but at its best it marks his highest achievement rather than the more carefully planned productions of his middle life. It is more vital and more subtle; but all of Inness's work except his very earliest reflects the inner nature of the man. It has none of the dignified melancholy of Martin, which has also at times its note of revolt. Inness is never trivial: he keeps his seriousness; but he is never sad. Nature is to him always beautiful, always kindly.

With Wyant, Martin, and Inness our early landscape school reached its culmination. Their lives all continued after the end of the Civil War, they even did their best work after it; but they belonged to a school formed in other surroundings. After the war conditions changed. The country was less isolated, intercourse was easier, wealth had increased, and foreign paintings, calculated to show the deficiencies of native work, became increasingly common. The budding artists were no longer willing to pick up their art by their own

exertions, aided by occasional counsel from their elders or such inadequate schools as the country then furnished, but departed in ever increasing numbers to the famous schools of Europe.

The difference was not that the earlier painters had ignored Europe. They traveled to see the masterpieces of art and the beauties of nature in foreign countries; but they were on the whole contented with their work and proud of their native school. The younger men absorbed enthusiasm for foreign workmanship, and adopted foreign standards.

## THE SENTIMENT OF TRYON

D. W. Tryon is an example of this new spirit at its best. His sentiment, if not so deep and strong as Inness at his best, is yet more delicate and subtle. That is due to a difference of temperament; but the way in which the picture is developed is a matter of training. With Inness the first thing was to express somehow his feeling, and then the canvas was worked over until it was got into construction; with Tryon the draftsmanship was fundamental and indispensable, and the sentiment was built upon that. One may say of our recent landscapes that they show a construction gained from the study of the nude and a handling adapted from the best foreign models. This education has greatly raised the average of our art; but a few men of the older time had strength and feeling to work out a training for themselves more personal and perhaps as permanent as that of the later day. Time tests all things, and its verdict cannot be foreseen; but it is doubtful if it will place any of our modern landscape artists before Martin or Inness. Among these modern landscape painters are men of such talent as H. W. Ranger, Bruce Crane, and J. Francis Murphy, without mention of whom no article on American landscape painters would be complete.



H. W. RANGER



BRUCE CRANE



J. FRANCIS MURPHY

## SUPPLEMENTARY READING



American Painters	<i>George W. Sheldon</i>
Art in America	<i>S. G. W. Benjamin</i>
American Masters of Painting	<i>C. H. Caffin</i>
The Story of American Painting	<i>C. H. Caffin</i>
A History of American Painting	<i>Samuel Isham</i>
A History of American Art	<i>K. S. Hartman</i>
Book of the Artists	<i>Henry T. Tuckerman</i>
Life and Times of Asher B. Durand	<i>John Durand</i>
Homer Martin	<i>Frank Jewett Mather</i>
George Inness	<i>Elliott Daingerfield</i>
George Inness: A Memorial	<i>Alfred Trumble</i>
Homer Martin: A Reminiscence	



## QUESTIONS ANSWERED

Anyone desiring further information concerning this subject

can obtain it by writing to

***The Mentor Association***

***114 East Sixteenth Street, New York City***





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## AMERICAN LANDSCAPE PAINTERS *George Inness*

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### ONE

**G**EORGE INNESS is said to have painted more good pictures than anyone else ever painted. At any rate, he painted more than he himself could remember. A landscape supposed to be Inness's was brought by the man who owned it to the artist's studio, with a request to know if it was genuine. Inness looked at the

painting carefully for a long time. "Leave it, leave it," he finally said. "Perhaps I shall recall it."

Inness spent the greater part of a long career in the neighborhood of New York. He began studying at the age of fourteen. He received very little instruction; but for the most part found out through his own hard work and drudgery all that a painter must know about drawing, colors, and the mechanical side of art. Then, during a few years in Italy, the glorious landscapes, the historic traditions, the art of old masters, all combined to develop in the artist, who was then but a young man, that quality of imagination which was needed to make him a genius.

Yet neither his knowledge of art nor his imagination could have placed him foremost among painters of American landscape had it not been for the energy that was above all characteristic of his nature. Inness would often work fifteen hours at a stretch. Friends wondered at his endurance, and even more at the speed with which he painted. He saw one day two pictures by Rousseau, the famous

French artist, and remarked to a friend, "I could paint two of those a day." Next day, to prove his point, Inness painted two canvases in the French style, and later sold them both to one man.

An incident that happened at Montclair, New Jersey, shows how little he valued his own finished work. When out walking one day he was overtaken by a thunderstorm, and was so impressed with its fury and grandeur that he rushed home to paint it while the memory was still fresh. Arrived at the house, and unable to find a canvas large enough for his idea, he took down a ten-foot picture of Mount Washington which he had painted years before. In two hours the mountain scene was replaced by a striking representation of the storm just over. That picture, with the outline of Mount Washington still traceable by ridges of paint, now hangs in the museum at St. Louis.

Men of great energy often wear themselves out early in life; yet George Inness kept on painting to a good ripe age. At sixty-nine he died in Scotland, where he had gone for his health.






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## AMERICAN LANDSCAPE PAINTERS *Homer Martin*

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### TWO

F all our great artists the most unsuccessful financially was Homer Dodge Martin. His work was not popular; he never won any prizes; and indeed he was long forced to depend for a living on the assistance of his wife. Like many other early American artists, he was self-taught. His father, a carpenter in Albany, New York,

was not easily persuaded to let the boy follow up a natural talent for painting. Martin first tried carpentering, shop-keeping, and architecture. In each case his desire to draw pictures was too strong for him,—boards, paper, blank walls, were decorated with landscapes,—until his employers found it necessary to discharge the young artist. At last a sculptor of the time pleaded for him, and Homer was permitted to paint.

Martin insisted on doing everything in his own way, and he did not get far at first. His admirers can find hardly more than an occasional hint in these crude early works of the great skill that this artist afterward acquired. Nevertheless, the wealthier people of Albany, who were proud of their artist, bought a number of Martin's canvases.

It was not until he moved to New York in 1862 that this queer genius had a really hard struggle to live; His habits were irregular, he dressed badly, and generally made a poor impression. The great Whis-

tlar said, introducing him, "Gentlemen, this is Homer Martin. He doesn't look as if he were; but he is!" Revolutionary ideas and a keen, cutting humor made him as many enemies as friends.

Strangely enough, he chose quiet, calm landscapes to paint. He was attracted to the Catskills, Adirondacks, and White Mountains, and in Europe preferred tranquil scenes along the upper Thames and in Normandy.

Homer Martin seldom painted direct from nature; but would sketch in his notebook and jot down color memoranda. Less surprising, therefore, than it would seem at first is the painting of two famous pictures in 1895, when he was all but blind. "The Adirondacks" and the "View on the Seine" rank with his best work. Two years later he died.

Martin was not appreciated during his lifetime. The few pictures that he did manage to sell were purchased by his friends. Today few of his important pictures can be bought at any price.



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## AMERICAN LANDSCAPE PAINTERS     *A. H. Wyant*

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### THREE

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**M**ANY a great artist has begun life in some distasteful branch of trade. Wyant worked for a harness maker. He was born and brought up at Port Washington, Ohio, and though he is said to have sketched flowers and leaves on the kitchen floor during his childhood, and later to have used his spare time in sign paint-

ing, he had no real opportunity either of showing his own talent or of seeing pictures by other artists until he was nearly twenty.

A visit to Cincinnati, where he saw the work of George Inness, may be considered the beginning of Wyant's artistic career. From that time on, his one ambition in life was to be a great painter. He set out for New York City as soon as he could get money enough together, found Inness, and received from the master painter both help and encouragement. Inness saw great possibilities in this Ohio boy.

On his return Wyant made studies of the Ohio Valley, where no artist of any account had ever painted. He threw into his work all the energy and enthusiasm of which his poetic genius was capable.

The year 1865 brought the opportunity to which Wyant had long looked. He was able to go abroad, and study there for awhile in Karlsruhe and London. But the result was somewhat disappointing; for

he failed to get the inspiration he expected from contact with European painters.

Another disappointment was in store for him when he undertook, like Moran, to explore the West. Indeed, it was more than a disappointment. He was treated so brutally by the leader of the expedition that on returning he suffered a stroke of paralysis. Although he never entirely recovered, Wyant would not give up the old determination to be a great artist. His right hand useless, the invincible painter learned to use his left, and with it did more perfect work than he had ever done with the other.

It is a fact which cannot be too much regretted that Wyant reached the end of his life before his genius could be perfected. He himself knew that it would be so. "Had I but five years more in which to paint," he said, "I think I could do the thing I long to." In the mystic coloring of his Adirondack scenes we catch glimpses of the thing he longed to do.





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## AMERICAN LANDSCAPE PAINTERS *Thomas Moran*

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### FOUR

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THOUGH a true American, taking great pride in his chosen country and her art, Moran is English by birth. When he was but seven years old the boy's parents settled in Philadelphia, where he received his education. That he should soon show remarkable talent was not at all surprising, as the family he belongs to

has produced nine distinguished artists.

Thomas Moran was apprenticed to a wood engraver, whose art he mastered before starting to work in color. Engraving has in fact occupied a considerable part of his life ever since, and his etchings are among the best that have been done in America. He has also great skill in water color; though he is best known for his oil paintings.

Success came easily and quickly. Moran went with a government exploring expedition to the West, where he wished to sketch the unknown Rockies. A poetic imagination, coupled with an eye trained to note and remember the smallest details, could not fail to bring home valuable material. The artist's enthusiasm was aroused by that bigness in the scenes before him which now brings tourists from all parts of the world. The magnificent coloring of rock

and mountainside, forest and canyon and swift river, was faithfully observed, to be rendered in the most famous of Moran's paintings.

The United States government chose two of his pictures, "The Grand Canyon of the Yellowstone" and "The Grand Chasm of the Colorado," to adorn the walls of the national Capitol. The artist received for them \$10,000 apiece.

Moran must be considered one of our self-taught painters; for, except during his first visits to Europe, he received very little instruction. He is an American painter of American landscapes. Yet he has also made several excellent paintings of the sea. He likes best to paint the sea with mountains near at hand in the picture.

He has made several prolonged stays in Europe; but is most fond of his home at East Hampton, Long Island.





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## AMERICAN LANDSCAPE PAINTERS

*Dwight William Tryon*

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### FIVE

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HE world stands ready to admire a painter whose trees bend beneath the gale, their tops all but whipping the torn, gray, low-driving clouds, and whose lightning and rain and frightened animals aid the dramatic impression of violent storm. Yet the world often forgets the sort of skill that can show a light wind barely

swaying the straight, stark woods of March, or can bring home to everyone the chill and the melancholy of oncoming frost in an autumn evening. When trees toss we know that the wind is up. Running cattle suggest thunder. But in "Twilight—Autumn" there is nothing to tell us why we seem to hear the far-off moaning of the November wind. Tryon makes one feel the spirit of scene and season.

At the age of twenty-five Dwight William Tryon first set up his studio. Before this he had been a clerk in a bookstore at Hartford, Connecticut. At seven he began studying at the École des Beaux Arts under Daubigny and De la Chevreuse. Two of his pictures were exhibited at the Paris Salon. Since then he has won prizes everywhere—a gold medal of the first class at Munich in 1891; thirteen medals at the Chicago exhibition, 1893; and many

more. He is a member of the National Academy.

Some of the best of Tryon's earlier work is included in a series of landscapes and marines which he painted for the hall of a collector in Detroit. One of his series, "Dawn—Early Spring," is remarkable for its simplicity. The foreground is a low, marshy field, back of which an almost uniform line of trees runs the whole width of the horizon. Yet this painting, with all its simplicity, is so full of imagination that a beholder feels the dawn and the bleakness of March sinking irresistibly into his mind. It is Tryon's method to conceal his art, and make us feel the emotion in a picture without knowing why we feel it.

All his paintings have the same subtle simplicity. Among the best known are his "Winter" and "A Scene at New Bedford."

HEART OF THE ANDES. BY F. E. CHURCH—METROPOLITAN MUSEUM OF ART



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## AMERICAN LANDSCAPE PAINTERS

*Frederick Edwin Church*

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SIX

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 ANY people like to find something unusual or striking in a picture. To these the paintings of Frederick Edwin Church make a special appeal. The range of Church's art is wide, and covers subjects chosen from many parts of the world. Before cameras were invented nobody could tell, unless he went there himself, just what a

tropical forest looked like. Therefore, when Church wanted to paint something mysterious and wonderful he traveled to South America, among the mountains and through jungles of which few people in northern countries had any idea. It was not strange that critics should praise the landscapes he painted on his return,—scenes by moonlight across a luxuriant growth of palms and creepers, or high mountain peaks with animals of the tropics lurking about the foreground. So enthusiastically were his canvases received, both at home and abroad, that the young artist soon revisited those regions, and made further studies, which met with equal success. The greatest of his South American works is "The Heart of the Andes."

Feeling at length that he had learned enough of one country, and desiring a wider field for his genius, Church turned northward. "Niagara Falls from the Canadian

Shore" is a picture known to everyone. A journey to Labrador gave him new opportunities, quite the opposite of what he had experienced in the tropics. We have the result in "Icebergs," one of his best canvases. For him nothing was too difficult. Soon afterward Church left America, made southern Europe his study, and went on from there into Palestine. "The Parthenon," a picture showing that magnificent temple in the middle distance, with no other object prominent enough to lessen the majesty of its ancient ruined architecture, is the most famous record of this European period in the artist's life.

Church painted on very large canvases, and was painstaking to the smallest detail. A pioneer in the landscape art of America, he had all the directness and bigness of the pioneer. "The Heart of the Andes" and the "Niagara" give him a permanent place in the history of American painting.



# THE MENTOR

"A Wise and Faithful Guide and Friend"

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## VENICE, THE ISLAND CITY

ST. MARK'S CATHEDRAL

DOGE'S PALACE AND  
CAMPANILE

BRIDGE OF SIGHS



GRAND CANAL

TYPICAL VENETIAN  
CANAL

RIALTO BRIDGE

*A Trip Around the World with*

*DWIGHT L. ELMENDORF, Lecturer and Traveler.*

THE PEARL OF THE ADRIATIC," she has been called. "Queen of the Sea" is another of the poetic terms applied to her. If all the expressions that have been used by admirers to pay tribute to the beauty of Venice were gathered together, they would make a glossary of eulogy of considerable size. It was inevitable from the beginning that Venice should receive such homage; for she has a beauty that distinguishes her from all other cities. She is absolutely unique in picturesque attraction and in romantic interest. There are many cities that draw the admiration of the traveler: there is but one Venice, and anyone who has been there and felt her spell cannot wonder at the worshipful admiration that she has received from the time of her birth in the sea.

The fascination of Venice for the traveler is such that ordinary terms of appreciation are insufficient. The city takes complete possession of

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# VENICE, THE ISLAND CITY

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one, and visitors who have surrendered to her charms are referred to as having the "Venice fever." All who love beauty have had more or less violent attacks—the artist is most susceptible to it.

## HOW IT CAME TO BE

Venice is built on a group of little islands. At a depth of from ten to fifteen feet there is a firm bed of clay; below that a bed of sand or gravel, and then a layer of peat. Artesian wells dug to the depth of sixteen hundred feet have shown a regular succession of these beds. On this base, piles, where they have been used for the foundation, have become petrified. So the city may be described actually as having been built up from the bed of the sea. In its physical aspect it may be summed up



THE GRAND CANAL DURING A FÊTE

*This is the main artery of traffic in Venice. It is nearly two miles long, and varies from 100 to 200 feet in width. It is adorned with about two hundred magnificent old patrician palaces.*

# V E N I C E ,   T H E   I S L A N D   C I T Y



THE GRAND CANAL BY MOONLIGHT

lanes and passages among the houses; but the general effect is such as would make an impression on the traveler of a city set in the sea, and the people live, move, and have their being on either stone or water. They are strangers to groves, shady lanes, and country places. Some of the inhabitants of Venice have never seen a horse or a cow.

The city is divided into two parts by the Grand Canal, which is nearly two miles in length and varies from 100 to 200 feet in width. It makes a fine curve like the letter S, and by this it displays to advantage the magnificent residences that line it. There on its gleaming surface are to be seen the brilliant pageants of the city,—gondolas and autoboats in great number, gay parties, chatting and laughing and tossing flowers, and the whole stretch a blaze of intoxicating color. Some of the most attractive views of Venice are to be had not from within the canal, but from some point out in the lagoon. Your map of Venice will show you the city not literally situated in the Adriatic Sea, but located within the lagoon and protected from the outer sea by long sand hills strengthened by bulwarks of masonry. From the strip to the mainland, across the lagoon, where Venice is situated, the distance is about

by saying that Venice stands on 117 small islands formed by something like 150 canals and joined together by 378 bridges.

There is but little in the way of sidewalks. Occasional narrow paths of stone skirt the canals; but in many places the water laps the very walls of the buildings, and transportation is to be had only by boat. Of course there are many



A GONDOLA

*These black-painted craft take the place of cabs in Venice. They are propelled by a gondolier, who stands at the rear.*



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# VENICE, THE ISLAND CITY

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VENICE AND THE ADRIATIC SEA

*A panorama of the beautiful "Island City."*

five miles, and in this stretch of water you will see many striped posts called "pali." These mark the navigable channels about the city.

## ST. MARK'S

It is not the physical conditions alone that make Venice unique. In the beauty and interest of its domestic architecture it ranks before any city in the world. The mosaics of Venice have been famous for centuries, and are today the marvel of all who see them. The spot where Venice has massed the gems of her beauty is St. Mark's Place.

The view of Venice most familiar to stay-at-home bodies is the one to be had from across the water looking at St. Mark's Place, and including, besides the cathedral of St. Mark, the Doge's (doje) Palace and Campanile (cam-pa-nee'-le) Tower, and in some cases a glimpse of the Bridge of Sighs. The Piazza of St. Mark is called the "Heart of Venice." All the life of the city surges there at certain times, then sweeps from there through its various channels. It is gayest on summer evenings, when the population turns out to enjoy the fresh air and listen

## VENICE, THE ISLAND CITY

to the military band. At that time the piazza is brilliant with fashionable people. Go there on a moonlight night, and you will find it a dream of beauty. You must see, of course, the pigeons of St. Mark's. Flocks of them circle about the square or gather in groups on the pavement, wherever food is to be found. The pigeons of St. Mark's used to be fed at public expense. It is not necessary now: there are always plenty of travelers that will pay them this pleasant toll for the sake of being photographed in their company. St. Mark's Place is 191 yards in length, and in width 61 yards on one side and 90 on the other.



A VENETIAN CANAL

*One of the smaller and narrower canals of Venice.*



ST. MARK'S CATHEDRAL

*The remains of St. Mark, the tutelary saint of Venice, are said to have been brought from Alexandria in 829, and to have been buried here.*

The beautiful effect of it can hardly be expressed. It is paved with trachyte and marble, and surrounded by buildings that are not only important historically but most interesting architecturally.

The Church of St. Mark, now a cathedral, was begun in 830. The year before that the bones of St. Mark, the saint of Venice, were brought from

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## V E N I C E ,   T H E   I S L A N D   C I T Y

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Alexandria, and they now lie buried in the church. This marvelous building is Romanesque in style. During the eleventh and twelfth centuries it was remodeled and decorated with most lavish magnificence. In the fifteenth century it received some Gothic additions which enhanced its effect. In such short space as this it is impossible to do justice to the beauty of St. Mark's. It is best by far to rest on what Ruskin has said in his "Stones of Venice":

"The effects of St. Mark's depend not only upon the most delicate sculpture in every part, but eminently on its color also, and that the most

subtle, variable, inexpressible color in the world,—the color of glass, of transparent alabaster, of polished marble, and lustrous gold."

The building is in the form of a Greek cross, with mosaics covering more than 4,500 square feet. Over the upper entrance are four horses in gilded bronze, counted among the finest of ancient bronzes. They may have adorned the triumphal arch of Nero



THE RECONSTRUCTED CAMPANILE OF ST. MARK'S

or that of Trajan in Rome. The Emperor Constantine sent them to Constantinople, and from there they were brought by the Doge Dandolo to Venice in 1204. These horses were taken to Paris by Napoleon in 1797, and for awhile crowned a triumphal arch in that city. After Napoleon's downfall, in 1815, the bronzes were restored to their original place at Venice.

### PALACE AND CAMPANILE

Close beside the cathedral of St. Mark stands the square Campanile, the most prominent feature in all Venetian views. Standing 325 feet high, the Campanile always dominated the picturesque low stretch of Venice's skyline and gave a peculiar distinction to the whole scene. It seemed indeed to many Venetians and to lovers of Venice all over the



# VENICE, THE ISLAND CITY



AMERICANS FEEDING THE DOVES OF  
ST. MARK'S

scale. The older part of the present edifice was built in 1309; while the west wing, facing on the piazzetta, was built between 1424 and 1438 by the celebrated architects Buon, father and son.



THE BRONZE HORSES OF ST. MARK'S

*These horses are among the finest of ancient bronzes. They probably once adorned the triumphal arch of Nero, emperor of Rome.*

world that the city had lost its crowning feature when, in 1902, the Campanile collapsed. It was originally erected in 900 and rebuilt in 1329. After it had fallen Venice seemed maimed, and the hearts of thousands felt the depression until the tower was rebuilt and the city could once again hold up its beautiful head. A new tower was built by Piacentini (pee'-ah-chen-tee'-nee) during the years 1905 to 1911, and on completion it was consecrated with most impressive ceremonies.

The Doge's Palace was originally founded about 800; but was destroyed by fire five times, and each time rebuilt on a grander

In gazing at the Doge's Palace the eye is first caught by the upper arcade. From there the sentences of the "Council of Ten" were pronounced—listened to by the assembled people in silence and in awe.

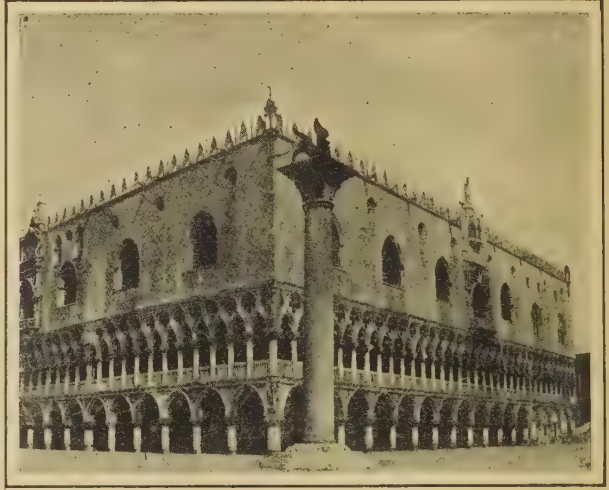
The columns of this arcade are most beautiful, and have been pointed to with pride for years. Ruskin describes the detail of the sculptured columns, and declares that they are the finest of their kind in Europe. The interior of the Doge's Palace is wonderful. Tintoretto's painting of



LION OF ST. MARK'S

# VENICE, THE ISLAND CITY

"Paradise" is there, a marvel in size and in detail. The residence of the Doges and the apartment in which the authorities held their meetings are there, revealing still much of their ancient glory. The palace is virtually a museum, and it shows a great display of fine paintings, containing, among others, notably works of Tintoretto, Paul Veronese, (vay-ro-nay'-seh) and Palma Giovane (jo-vah'-neh). Days could be spent profitably wandering through these halls, studying the treas-



THE PALACE OF THE DOGES

*The Doge's Palace is said to have been founded beside the church of St. Theodore about 800 for the first Doge of Venice. It has been rebuilt and altered many times.*



SCALA DEI GIGANTI, DOGE'S PALACE

*The Stairway of the Giants, so called from the colossal statues of Mars and Neptune at the top, leads to the Palace of the Doges. On the highest landing of these steps, in the later days of the Republic, the Doges were crowned.*

ures of art and history to be found there.

## BRIDGE OF SIGHS

In one room you will find yourself gazing from a window at a sight that will be familiar to you; though you may never have traveled before. You will exclaim when you see it, "The Bridge of Sighs!" A corridor nearby leads you to the bridge. You will take it, and find that it conducts you across from the Palace of the Doges to the prison, where are to be seen the gloomy walls as well as the torture

# VENICE, THE ISLAND CITY

chamber and the place of execution of former days. The Bridge of Sighs is best known in Venice, and the reason for it is chiefly sentimental. The Council of Ten of the Middle Ages is supposed to have sent doomed state prisoners across this bridge to their execution. We gather that these unfortunates saw the light of day for the last time when crossing the bridge. The thought is enough to seize upon the imagination of visitors, and many of them indulge themselves in sympathetic reveries when there. The interior of the Bridge of Sighs is gloomy enough to start creepy feelings; but there is no need of wasting too much sentiment on it. W.D. Howells calls it a "pathetic swindle." As a matter of fact, there is no evidence that any great number of prisoners, or any prisoner of importance, ever crossed there.

Aside from any sentimental reason, however, the Bridge of Sighs is most interesting architecturally. It was built in 1600. It is attractive in design, and it makes a good picture, connecting with fine lines the two grim buildings on each side and bridging over the long, narrow canal beneath.

## PICTURESQUE WATERWAYS

The canals of Venice are of varying width, and as they wind through the city they offer picturesque nooks and corners that have from the earliest times captivated the eye of the artist. F. Hopkinson Smith, a long-time devotee of Venice, has painted several hundred pictures, and at that has drawn but lightly on the possibilities of the subject.

Little canals in deep shadows, wider canals in sunlight, some straight, some curved, and at various points picturesquely bridged, supply effects in light and color that the eye greets with delight.



**HALL OF THE GRAND COUNCIL, DOGE'S PALACE**

*This was the assembly hall of the great council, which consisted of all members of the nobility over twenty.*



**BRONZE WELL, DOGE'S PALACE**



# VENICE, THE ISLAND CITY

## THE GRAND CANAL

It is trite and ineffective simply to say that the Grand Canal is the great artery and thoroughfare of Venice. It is so much more than that: it is a magnificent show course adorned with two hundred or more mag-



**THE CHURCH OF SANTA MARIA DELLA SALUTE**

*Erected in 1641-56 in commemoration of the removal of the plague in 1630. The interior contains excellent paintings by Titian.*

notable men of later time. Drift slowly along this splendid waterway. Marble steps lead down from the noble residences to the water's edge. Tall posts bearing the colors of the family serve as hitching posts for the boats. Your guide will tell you the stories, poetic and dramatic, of the families whose names are set down in the great roll of the nobility of Venice entitled "The Book of Gold." Then you will be told of the later associations that enhance the

nificent palaces dating from the fourteenth to the eighteenth centuries, and beautiful churches and interesting public buildings. A sightseeing trip in a gondola affords the visitor an object of architectural beauty and historic interest at every rod. The historic interest of some of these houses is double,—the interest attached to them by virtue of the original patrician owners, and a new interest acquired through the residence in them of



**PALAZZO VENDRAMIN-CALERGI**

*Richard Wagner, the composer, died in this house in 1883.*

# VENICE, THE ISLAND CITY



THE GRAND CANAL

*Looking across the canal we see here an example of the beautiful palaces which line this famous thoroughfare.*

the Browning home, a Gothic building, in which W. D. Howells wrote his "Venetian Life." In another palace George Sand had residence for a time. The great painter Titian (tish'-an) lived in one of these buildings.

Each structure has its interest. Each bend of the canal reveals new beauties. Across the beautiful waterway are three bridges—the name of one is familiar the world over.

## THE BRIDGE OF THE RIALTO

For many years this was the only bridge across the Grand Canal, and it stands for much of the past glory of Venice. It is made of marble, and is over 150 feet long. It was built between the years 1588 and 1592, and is today, as it was in early times, a place of shops. Here Shylocks have bargained and Bassanios have met their friends these many years. More literally speaking, it was not the Bridge of the Rialto that Shylock refers to in Shakespeare's "Merchant of Venice," but the district nearby.

It is difficult for anyone who has visited Venice to select single points for comment or description. The city appeals to him as a whole, and each object of beauty in it is a part of the wonderful whole. The essence of Venice is a dreamy, poetic charm,—a charm of light, color, and form, not of sound. Mrs. Oliphant writes:

"Venice has long borne in the imagination of the world a distinctive position. something of the character of a great enchantress, a magician of the seas...She is all wonder, enchantment, the brightness and glory of a dream."

## SUPPLEMENTARY READING



Studies in the History of Venice	<i>H. R. F. Brown</i>
Venice	<i>H. R. F. Brown</i>
Makers of Venice	<i>Mrs. Oliphant</i>
The Venetian Republic (two volumes)	<i>W. C. Hazlitt</i>
Venetian Life	<i>W. D. Howells</i>
St. Mark's Rest	<i>John Ruskin</i>
The Stones of Venice	<i>John Ruskin</i>
Gondola Days	<i>F. Hopkinson Smith</i>
Literary Landmarks of Venice	<i>Laurence Hutton</i>
Pen Sketches	<i>Finley Archer</i>



## QUESTIONS ANSWERED

Anyone desiring further information concerning this subject  
can obtain it by writing to

*The Mentor Association*

*222 Fourth Avenue . . . New York City*





**T**HE Church of St. Mark's is unequalled in the whole world for richness of material and construction. It was originally the private chapel of the Doge or ruler of Venice. One reason for its being so richly adorned is that there was a law in Venice which required every merchant trading with the East to bring back some material

for the decoration of the church. Thus it became the final resting place of the adornments from countless other buildings, both in the East and in Italy. The building has been compared to the treasure den of a band of pirates. It forms a museum of sculpture of the most varied kind, from the fourth century down to the latest Renaissance.

In 828 a little wooden church was built to receive the relics of the Apostle Mark. The Moslems had pulled down the church where he was buried in Alexandria; so his remains were brought to Venice, and Saint Mark became the patron saint of the city in place of Saint Theodore. In 976 this wooden church was burned, along with the ducal palace, in the insurrection against Doge Canadano IV. The church was rebuilt on a larger scale by Pietro Orseolo and his successors. It was a very simple church, in the form of a Greek cross, built of brick in the Romanesque style. It was adorned with lines of colored brick, and brick set in patterns here and there. On it were five low cupolas. St. Mark's grew in wealth as Venice became rich and important.

Doge Contarini remodeled the cathedral in 1063. Byzantine and Lombard workmen were employed, and the two styles of architecture were joined. The low brick cupolas were covered by high domes of wood roofed with metal. Parts of the walls were sheathed with slabs of alabaster. Incrusted marbles and mo-

saics were used further to decorate the outside. Then in the fifteenth century the Gothic pinnacles and other florid adornments of the exterior were added. The final result is the finest piece of many-colored architecture in Europe.

The Cathedral of St. Mark is in its present form a Greek cross, surrounded by a dome at each end and one in the center. The west front has five great porches opening upon the Piazza di San Marco. The church contains five hundred columns, mostly in oriental style, with richly ornamented capitals.

The top of the narthex (that part of the church nearest the main entrance) forms a wide gallery, in the center of which stand the four great bronze horses which are said to have belonged to some Greco-Roman triumphal quadriga, and to have been brought to Venice by Doge Enrico Dandolo after the fall of Constantinople in 1204. In 1797 Napoleon carried them to Paris; but they were restored by Francis of Austria in 1815.

The *pala d'oro*, or retablo of the high altar, is one of the chief glories of St. Mark's, and is one of the most magnificent specimens of goldsmiths' and jewelers' work in existence. The famous treasury of St. Mark's contains a precious collection of church plate, jeweled book bindings, and other artistic treasures of the early Middle Ages.





**O**N July 14, 1902, the Campanile or bell tower of St. Mark's Cathedral fell to earth with a crash. Earthquakes and a rotting foundation at length worked its ruin. But its reconstruction was begun in 1905, and the new tower was completed in 1911, nine years after the fall. The Campanile stands, as is usually the case in

Italy, detached from the church. The first bell tower on this site was built in 900. The one that fell in 1902 was probably erected in 1329.

The Campanile signified to the Venetians the greatness of Venice. It was used as a watch tower before the year 1000. Then in the twelfth and thirteenth centuries it became a bell tower also. Its bells rang out at the first hint of danger to warn the citizens of the republic. During later times these bells announced the taking of Constantinople by Dandolo to a waiting and expectant crowd; the victory of Lepanto, which made Venice master of the East; the establishment of her fights of sovereignty against Rome. They clanged when Martin Faliero, the traitor Doge, was beheaded. They tolled a dirge when the peace of Campoformio ended the Venetian republic forever. When the lagoons were united to the Italian mainland they rang out in announcement.

When the Campanile fell the Venetians were shocked and broken-hearted. There was some question as to whether it could be reconstructed; but the Italians were determined that it should be. In its fall the bell tower inclined toward the north and open piazza. If it had fallen in any other direction, either the Library of Sansovino, or the Doge's Palace and St. Mark's Cathedral, or the royal palace would have been destroyed. In fact, some of the debris fell very near St. Mark's; but did not disfigure it in the least.

The old foundations of the Campanile were used as a nucleus for the new. The shaft outside is a perfect model of the old bell tower; but by modifying the inside the weight has been reduced 20,000 tons.

The nucleus of the first Venice, before it was made the seat of government of the republic, is said to have been the little district about the great bridge over the Grand Canal, which still retains the name Rialto. But as soon as the island group of Rivo Alto became the capital of the Venetian republic a palace for the Doge was erected near the open mouth, on the site that its successor still occupies. This earliest palace was probably built about the year 800. It was burned down in 976 and again in 1106. The present magnificent building was a slow growth over three centuries.

As a whole, the Doge's Palace as it now stands may be regarded externally as the characteristic typical example of fully developed Venetian Gothic. It is built of brick, and is lined or incrustated with small lozenge-like slabs of variously colored marble.

The interior of the Doge's Palace is of much later date than is the exterior. On the walls of the chief council chambers are oil paintings by many Venetians, among them Tintoretto's masterpiece "Bacchus and Ariadne," and the huge picture of Paradise, the largest oil painting in the world.



**E**VERYONE probably has heard of the *Ponte de Sospiri* or Bridge of Sighs. It is said that over this bridge walked political prisoners in the days of Venice's greatness, and these men were never seen again. This bridge, however, is, as W. D. Howells says, "A pathetic swindle." The Bridge of Sighs dates only from the

sixteenth century, and since that time there has been only a single instance (Antonio Foscarini) of political imprisonment. The bridge led from the criminal courts in the palace to the criminal prisons on the other side of the Rio Canal.

The prisons really used for political offenders were the Pozzi, often wrongly described as being beneath the level of the canal. A thick wooden casing to the walls protected the inmates from damp, and the romantic accounts of the horrors of these prisons are probably all imaginary. The best known is that of Charles Dickens:

"I descended from the cheerful day into two ranges, one below another, of dismal, awful, horrible stone cells. They were quite dark. Each had a loophole in its massive wall, where, in the old time, every day a torch was placed, to light the prisoners within, for half an hour. The captives, by the glimmering of these brief rays, had cut and scratched inscriptions in the blackened vaults. I saw them; for their labor with the rusty nail's point had outlived

their agony and them through many generations. One cell I saw in which no man remained for more than twenty-four hours: being marked for dead before he entered it. Hard by, another, and a dismal one, whereto at midnight the confessor came, —a monk brown-robed and hooded,—ghastly in the day and free, bright air, but in the midnight of the murky prison Hope's extinguisher and Murder's herald. I had my foot upon the spot where at the same dread hour the shriven prisoner was strangled; and struck my hand upon the guilty door—low-browed and stealthy—through which the lumpish sack was carried out into a boat and rowed away, and drowned where it was death to cast a net."

The Council of Ten which ruled Venice for many years had its place of assembly during the sixteenth century in one of the smaller apartments of the ducal palace on the second floor, a circular room with large windows, looking on the canal spanned by the Bridge of Sighs. This council had absolute power in administering justice and in governing the Venetian State.





**T**HE Grand Canal, or Canalazzo, the street of the nobles in Venice, is one of the deeper channels in the lagoon. It is the original Rivo Alto, or deep stream, that created Venice, and up which the commerce of all countries was able to reach the city in the days of her splendor. Let us step into a gondola, and, telling our

gondolier to keep to the left side till we reach the railway station, ascend the canal. That long, low building flanking the exact end of the canal, looking seaward, is the Dogana di Mare. It was erected in 1676 by Benoni. There on the summit are two Atlases bearing a gilded globe. A bronze Fortuna surmounts this, serving as a weather vane. And over there stands the Church of Santa Maria della Salute. During the plague of 1630 the republic vowed to give a church to Our Lady of Deliverance if the pestilence was removed, and the building was begun in 1631.

Passing along the canal we now come to a large, new palace, the Palazza Genovese, erected in 1898, an imitation of the earlier Gothic buildings.

After this we float by many houses and palaces until we finally reach the mouth of the Rio San Barnaba, where we see the huge and lofty Rezzonico, which was formerly the home of the poet Robert Browning. We float on and on by many more palaces and canals until we reach the Rialto Bridge (Ponte di Rialto). We go under this strikingly picturesque bridge, past the fish market, and finally reach the Fondaco dei Turchi (Warehouse of the Turks). This is a large palace, and got its name in the seventeenth century, when it was let out to the Turkish merchants in Venice. It is representative of the Byzantine period.

Here we are at the railway station. Now we turn and go down the other bank. We pass the broad mouth of the Cana-

regio, and come to the gigantic Palazzo Vendramin-Calergi. Wagner, the great composer, died here. At the entrance to the Rio della Maddalena the canal makes an angle, and after passing many buildings and the mouth of the Rio di Noale we come to the Ca' d'Oro. This is a very ornate building. Its name, the House of Gold, came from the fact that it was once gilded. Then we go by many palaces, and come to the Fondaco dei Tedeschi, or Guild of the German Merchants in Venice. An earlier Teutonic guild hall existed here from the thirteenth century. Venice imported oriental goods and passed them on to Germany. All the quarter round the Rialto Bridge was the business district, the Wall Street of Venice.

We pass under the Ponte di Rialto again, and after a little while arrive at the Palazzo Loredan, the most beautiful house on the Grand Canal. It is a Byzantine-Romanesque Venetian palace, with a distinct oriental feeling. Finally we come to a dainty little house, which the gondolier tells us is Desdemona's Palace. This palace is named the Contarini-Fasan.

The rest of the canal is mainly occupied by hotels. Beyond the Hotel de l'Europe we come to the gardens of the Royal Palace. Our trip ends at the Bridge of Sighs.

The palaces on the Grand Canal bear witness to the early peace and civilization of Venice. Her houses were built for beauty and pleasure, when the nations of the earth were still building castles for defense.





**T**HE Ponte di Rialto, or Rialto Bridge, gets its name from the part of Venice it is in. This locality was the ancient city of Venice, and derives its name, Rialto, from Rivo Alto, as the land on the left of the canal was called. Even after the city expanded it continued to be the center of commerce and trade, the business

heart of Venice. In this quarter were the Fabriche, or warehouses and custom houses, and many of the handsomest buildings, such as the Fondaco dei Turchi (Warehouse of the Turks) and the Fondaco dei Tedeschi (Warehouse of the Germans). It is this part of the city that Shakespeare means, when Shylock says:

"Signor Antonio, many a time and oft  
In the Rialto you have rated me  
About my moneys."

The first Bridge of Rialto was built by an engineer named Barattieri in 1180. Up to this time a bridge of boats had been used. Barattieri's bridge may be seen in the great picture of Carpaccio in the Accademia. In the sixteenth century there was a great competition for the honor of designing the new bridge. Fra Giocondo, Sansovino, Palladio, Vignola, and even Michelangelo himself contended. Antonio da Ponte obtained the coveted prize, and he began the present Ponte di Rialto in 1588 under Doge Pasquale Cicogna. At its completion it was very much criticized. Soon, however, this criticism was silenced, and on the engravings of the time it is called "Il Famoso Ponte" (The Famous Bridge). The span of the Rialto Bridge is 91 feet; its height is 24½ feet; its width, 72 feet.

The Annunciation on the bridge is by Girolamo Campagna. The angel is at one end of the span, and the Madonna is at the

other end. The dove, flying toward the Madonna, forms the keystone of the bridge.

Along the footway of the bridge is a long line of shops.

Close to the Rialto Bridge is the Church of St. Giacomo di Rialto. This church is said to date from the foundation of the town. It possesses no remains of its antiquity. The campanile of the Church of St. Giacomo is a fine example. Built almost altogether of brick, the long lines of its arcades give an effect of great height. The details are good. Their character is Gothic.

Facing the church a statue of a hunchback, "Il Gobbo di Rialto," supports a pillar. From the back of this statue the laws of the republic were proclaimed, and this was the center of business life in Venice.

And as we gaze upon all these relics of the past we agree with Lawrence Hutton:

"So strange and so strong is the power of fiction over truth, in Venice, as everywhere else, that Portia and Emilia, Cassio, Antonio, and Iago appear to have been more real here than are the women and men in real life. We see, on the Rialto, Shylock first, and then its history and associations; and the Council Chamber of the Palace of the Doges is *really* interesting as being the scene of Othello's eloquent defense of himself."



**I**N Venice one takes a gondola as in America he takes a taxicab: with one difference,—after the gondola ride he still has some money left. A gondola is a long black skiff, with graceful lines and a swanlike prow sweeping up from the water. It is typically Venetian. It is admirably adapted to the work it has to do. There are

only two points in all Venice where a gondola may not go even at low water,—one near the great theater of the Fenice, and the other near the Palazza Mocenigo at San Stae.

Two is the best number of passengers for a gondola. The rower is out of sight, behind. All is ideal. There is no noise, no dust, not even the feeling of motion, except the ripple of water past the bow.

The wood of which a gondola is built must be well seasoned and without knots. All gondolas turned out of one workshop are the same length. A new gondola is left unpainted for the first year. This is to prove its newness to any possible buyer. An unpainted gondola can easily be examined for knots. As soon as it is painted its value decreases.

The gondoliers become very attached to their own boats. They learn their peculiarities; for a gondola, like a person, has a character of its own.

Since the earliest days of Venice gondolas have been in use. Their present form has resulted from gradual development. The earliest authentic document relating to Venice mentions the light boats that were to the Venetians "as horses tied to the doors of their houses." At first these boats were simple in construction; but in the sixteenth and seventeenth centuries the gondolas became very sumptuous. Finally, so luxurious did they become that they had to be regulated by law. Now they are longer and speedier, and are usually painted black.

There are about twenty ferries operating across the Grand Canal and the Giudecca. They resemble our cab service. The gondoliers also have guilds or unions. The police license the gondolas; but the real

laws of the gondolier are those of his guild. Each guild has its own meeting place, where all questions of hours of work and choice of station are settled. If one member of the union becomes sick, he is cared for out of the public purse, and if he dies he is carried to the grave by his fellow members. These guilds are probably the last survivors of the old medieval crafts of Venice.

The skill of the average Venetian gondolier is marvelous. Rare indeed are collisions. These gondoliers are not the romantic heroes one may imagine them to be. They do not float in the moonlight singing serenades beneath their sweet-hearts' windows. They are hardy fellows, thrifty, sober, and laborious, good husbands and fathers, matter-of-fact money makers.

One dollar and forty cents a day is the charge for a gondola and its gondolier in the season; at other times the price is forty cents less. A gondolier earns on an average sixty cents a day. This does not seem very much; but the gondoliers live fairly well, and even put money into the bank.

All the gondoliers of Venice are divided into two factions, the Nicoletti and the Castellani. The rivalry between these two is intense, and the question of supremacy was formerly settled by the knife. Nowadays, however, more peaceable but exciting races are the means. The Nicolotti wear a black sash and cap, and the Castellani wear red. There are four principal races a year. The first is rowed in May for a banner of red and gold; in August two pennons are rowed for, the white and gold, and the green; the blue banner is the prize in October.



# THE MENTOR

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## T H E   W I F E   I N   A R T

LUCREZIA FEDI—  
ANDREA DEL SARTO

LUCREZIA BUTI—  
FRA FILIPPO LIPPI

HELENA FOURMENT—  
RUBENS



SASKIA VAN ULENBURG—  
REMBRANDT

MARIA RUTHVEN—  
VAN DYCK

ELIZABETH SIDDAL—  
ROSSETTI

*By GUSTAV KOBBE*

IT may be that he who rides alone rides fastest; and that the man encumbered with wife and family feels his pace slacken and the goal as far away as ever. Andrea (ahn'-dree-ah) del Sarto, in the closing lines of Browning's poem, utters the same thought. He is addressing his wife, Lucrezia Fedi, whose extravagant and wayward tastes, many think, ruined his career and prevented his ranking with Leonardo (lay-o-nar'-do), Raphael (rah'-fay-ell), and Angelo (ahn'-jel-o):

In heaven, perhaps, new chances, one more chance—  
Four great walls in the New Jerusalem,  
Meted on each side by the angel's reed,  
For Leonard, Raphael, Angelo, and me  
To cover—the three first without a wife,  
While I have mine! So—still they overcome  
Because there's still Lucrezia,—as I choose.

And so, in that supreme painting contest with his three rivals, he still is distanced, "because there's still Lucrezia" (loo-crate'-see-ah). But

note that he adds, "as I choose." He had rather fail with her than triumph without her.

Indeed, my point in mentioning Andrea and Lucrezia is to assert that he rode faster for not riding alone; that he was not the equal of the three artists he aspired to rival; and that, if it is sometimes thought he might have rivaled them, this is due to the works he painted under the inspiration of his love for Lucrezia. She kept him in a constant state of impecuniosity and jealousy; but it was "as I choose." And well it might have been! His art seems to rise to a higher plane from the moment her dark, imperious beauty—a new note in religious painting—looks out at us from works like the "Madonna of the Harpies" and the youthful Saint John. For from her face he painted the faces not only of women, but also of boys and youths, and always it is her beauty that dominates the picture.



LUCREZIA FEDI, BY DEL SARTO  
*In the Royal Gallery, Berlin.*

### INFLUENCE OF THE WIFE

If she, in character the worst kind of wife a man can have, so inspired her husband, how rare and exquisite must have been the influence of Lucrezia Buti (boo'-tee) over Fra Filippo Lippi (lip'pee), of Helena Fourment (hel-en-ah fur'-ment) over Rubens (roo-benz), of Maria Ruthven over Van Dyck, of Saskia over Rembrandt, of Elizabeth Siddal over Rossetti! For these women were devoted to their artist-husbands, and were in turn adored by them. Doubtful, indeed, if any of these men would have subscribed to the doctrine that he rides fastest who rides alone.

Lucrezia Buti, who was the wife of Fra Filippo Lippi, must not be confused with the Lucrezia Fedi (fay'-dee) whom Andrea married. Moreover, the circumstances



ANDREA DEL SARTO, BY HIMSELF  
*In the Pitti Gallery, Florence.*



DETAIL OF THE VIRGIN AND CHILD  
BY FRA FILIPPO LIPPI

*Lucrezia Buti was the model for the Virgin.*

under which Fra Filippo wooed and won his Lucrezia were far more romantic. He was a man whose great talent manifested itself early in life, and, although he had been put in a monastery because his relatives were too poor to educate him, his evident genius for art earned him many liberties. In fact, he was decidedly gay, and the hero of numerous escapades, the most famous of which has been immortalized by Browning, who found in the two Italian artists, Andrea and Lippo, subjects for two of his finest poems.

The adventure of which Browning writes occurred upon the triumphant return to Florence of Cosimo de' Medici (med'-e-chee) and his patronage of Fra Filippo. Cosimo, frequently annoyed by the friar's loose habits, and despairing of his ever finishing an important picture that he had commissioned him to paint, caused him to

be locked up in a room of the Medici Palace. Fra Filippo stood this for a few days. Then one night, wearying of his confinement, he escaped. The friar's own pleading in Browning's poem tells the story:

I could not paint all night—  
Ouf! I leaned out of window for fresh air.  
There came a hurry of feet and little feet,  
A sweep of lute-strings, laughs, and whiffs of song—  
... Round they went.

Scarce had they turned the corner with a titter,  
Like the skipping of rabbits by moonlight,—three  
slim shapes,  
And a face that look'd up... Zooks, Sir, flesh and  
blood,

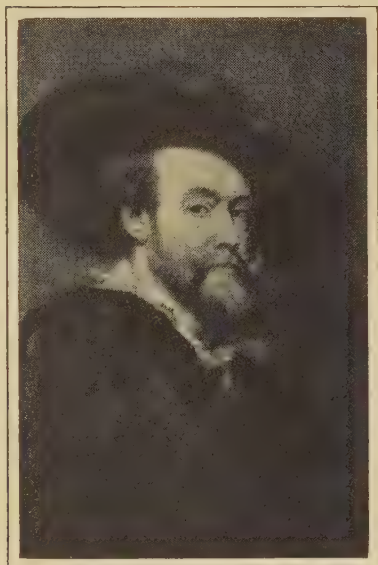
That's all I'm made of! Into shreds it went,  
Curtain and counterpane and coverlet,  
All the bed furniture—a dozen knots,  
There was a ladder! Down I let myself  
Hands and feet, scrambling somehow, and so dropped,  
And after them.

Notwithstanding his conduct, so out of keeping with his cloth, he was appointed



FRA FILIPPO LIPPI





PETER PAUL RUBENS, BY HIMSELF

*In Windsor Castle, England.*

chaplain to the nuns of the convent of Santa Margherita (mahr'-gare-ee-tah) in Prato (prah'-to) and commissioned by the abbess to paint a picture of the Madonna for the altar of the convent church. It chanced that there was in the nunnery a novice to whom convent life was just as ill suited as monastic life would have been to Fra Filippo had he been obliged to abide by its tenets.

### FILIPPO AND LUCREZIA BUTI

The name of the novice was Lucrezia Buti, and, struck by the grace and beauty of this young woman, the artist begged that she might be allowed to pose for him for the picture, and the request was granted. It may indeed have been diplomacy on the part of the abbess; for it is not unlikely that Lucrezia, who had no vocation what-

soever for

conventual life, had proved herself refractory, and that the convent authorities saw a chance of getting rid of her, which they could not do by returning her to her family, because she had been consigned to them against her will by a stepbrother, anxious to get rid of her care and expense. In any event, the friar Lippi fell in love with her and she with him. Profiting by the crowd and confusion attendant on the festival of the Madonna of the Girdle, which is celebrated in Prato on the first of May, Fra Filippo carried off Lucrezia, appealed to his patron, Cosimo de' Medici, and through the latter's intercession received from the Pope, Pius II., a special brief, absolving both himself and the novice from their ecclesiastical vows and granting them dispensation to marry. He



HELENA FOURMENT, BY RUBENS

and Lucrezia had two children; their son, Filippino Lippi, more than rivaling his father's fame as a painter. The Madonna that Fra Filippo painted for the convent may still be seen in Prato, and there are other pictures in which Lucrezia's lovely face is discernible.

### THE TWO WIVES OF RUBENS

Rubens was so happy with his first wife, Isabella Brandt, who died after eighteen years of blissful married life with him, that he could not endure the loneliness of being a widower, but four years after Isabella's death took as his second wife Helena Fourment. This marriage proved to be as happy as the first; although he was already fifty-three and she barely sixteen. Their union was blessed with five



**HELENA FOURMENT, BY RUBENS**

*A portrait of the artist's second wife and two of their children, hanging in the Louvre, Paris.*

handsome children; so that his declining years found him surrounded by youth and beauty, and with a splendid young wife as comrade.

During the eighteen years of his first marriage Isabella appeared in nearly all his large pictures. She was of a more refined type than Helena; so that, with his second marriage, when he began to introduce his second wife into his pictures, his style becomes broader and more vigorous. For Helena had a strong, fully developed figure of pronounced contour, rosy flesh tints, golden hair, and lips that seemed always partly open to show the flash of pure white teeth. These were her attractions. She was obviously more beautiful, more brilliant, than Isabella, although in her youth her development was somewhat too luxuriant,—a picture

of healthy, bursting, buoyant young womanhood. Indeed, so proud does Rubens seem of having, at his age, won a woman of her pronounced and youthful charms, that in some of his pictures he expresses them too freely, as, for example, in the Helena in a fur pelisse in the Imperial Gallery, Vienna. That Rubens drew a vast amount of inspiration from his two wives, Isabella and Helena, is obvious to anyone familiar with his work; for they appear in picture after picture from his brush. His married life, first with Isabella and then with Helena, was a constant stimulus to his best work.

### REMBRANDT AND SASKIA

Rembrandt, too, was married twice, and although his first wife was refined and aristocratic and his second far from it, having been a servant in his household, he was intensely happy with both and painted them many times.



SASKIA, BY REMBRANDT



REMBRANDT, BY HIMSELF

*In the Royal Gallery, Berlin.*

Saskia van Ulenburg, although not strictly speaking a beauty from the casual point of view, lent herself admirably, nevertheless, to pictorial treatment, especially that pictorial treatment of lights and deep shadows of which her husband was the greatest master that ever lived. Indeed, the pictures in which she appears are almost too numerous to mention. There is the delightful portrait of her in the gallery at Cassel, said to have been painted in her own home in 1633, the year before she and Rembrandt were married. Her face in profile, the features delicately delineated, is shown against a background of deep, rich colors. With the lightest touch her wavy chestnut hair lies upon her cheek and forehead. A spray of rosemary in her hand rests across her heart. This, the emblem of a Dutch maiden's betrothal, tells its own story.



Probably, however, the most famous portrait ever painted of an artist and his wife is that by Rembrandt in the Dresden Gallery, of Saskia seated on his knees while he clasps her waist with his left hand and raises in his right a half-filled glass. The joy on their faces gives witness to the pride and pleasure they found in each other. Saskia was a wealthy woman, and while she lived want never entered Rembrandt's house. But, alas! she was delicate, and died in 1642, less than a year after giving birth to the son who was christened Titus. Rembrandt had spent much money in filling his house with objects of art,—prints, rich stuffs for costumes, and other things—and not long after Saskia's death he found himself impoverished. Some idea of the richness of his collections is obtained from the adornments with which Saskia appears in the picture known as the "Jewish Bride," and in the genre portrait, "Minerve," in which she is shown as a learned lady in the richest of costumes, seated at a beautiful table and reading from an ancient tome.

Rembrandt ranks with the greatest masters in art. "He rides fastest who rides alone." Is it possible that Rembrandt could have ridden faster or reached a farther goal without Saskia and Hendrikje?



REMBRANDT AND SASKIA, BY REMBRANDT  
*In the Royal Gallery, Dresden.*

### VAN DYCK'S PORTRAIT OF MARIA RUTHVEN

Van Dyck, the favorite pupil of Rubens,—so much so that when some romping pupils in Rubens' absence brushed against a partly finished picture and marred it he was asked to retouch it in order that the master might not notice the defect,—also was a favorite in the world of women, and

much influenced by them. Even in youth a love adventure is said to have sent him from Rubens' atelier to Italy. In England, where no one is more closely identified than he with the period of Charles I., "*die schönen ladies*," as a German writer on Van Dyck expresses it, fairly fought for the honor of being painted by him.



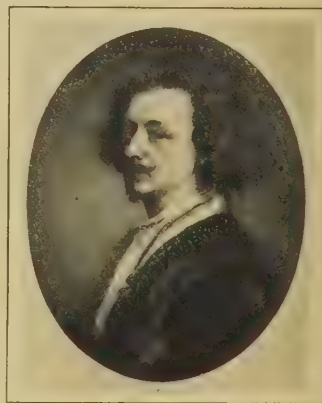
VAN DYCK, BY HIMSELF

*This portrait, which hangs in the Hermitage, St. Petersburg, shows the artist as a young man.*

If his works lack the vital vigor and joyous abandon of the typical Flemish masters, it must be remembered that his Italian sojourn, passed largely in court circles, greatly refined his style, and that he, the painter of aristocrats, is also an aristocrat among painters. His output for his short life (1599-1641) was great, and of the 1,500 works catalogued as his 300 are portraits of women. Walpole speaks of their beautiful hands. But Van Dyck had special models for the hands, for those of both the men and the women. The elegance and refinement of his work is, however, undoubted, and, though he lacks the power of a Rembrandt and the tremendous verve of a Rubens, much of his work (within the limitations

imposed by elegance) is executed in the "large" manner.

It is said that his ability to accomplish so much was due to the fact that he never allowed a sitter to weary him, obviating this by dismissing them at the end of an hour. At the time appointed for the sitting the artist appeared in his studio. At the end of the hour he rose, made his obeisance, and appointed the hour for the next sitting. A servant cleaned the brushes and reloaded the palette, while the artist received and entertained the next sitter. He had many love affairs in England, and especially one with Margaret Lemon, who threatened, when his love began to cool, to cut off his hand. The world is the richer by a beautiful portrait for this love affair, and fortunately, instead of cutting off his hand or even attempting to, Margaret went to Holland with friends. Van Dyck's gay life, however, seriously alarmed



VAN DYCK, BY HIMSELF



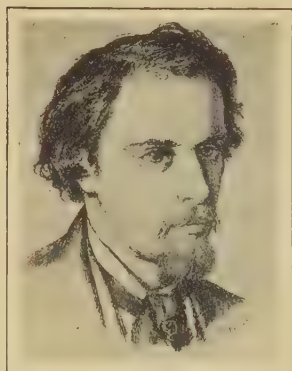
MARIA RUTHVEN, BY VAN DYCK

the king, who, being genuinely attached to him and also admiring his art, feared for his health. Accordingly, his Majesty chose for him a wife, a beautiful young woman, Maria Ruthven, daughter of Lord Ruthven. Van Dyck painted her several times, and one of his best known portraits is that of her with her violoncello, which is in the old Pinakothek (pin'-a-ko-theek), Munich. His married life seems to have been happy, though brief. He died within two years of his nuptials, leaving us the portraits of Maria as souvenirs of his happiness.

### ROSSETTI'S "BLESSED DAMOZEL"

Dante Gabriel Rossetti, who was poet as well as painter, buried the manuscript of his poems, although they had been announced for publica-





ROSSETTI, BY HIMSELF  
*Painted in 1855.*

brother artist, who had discovered her in a milliner's shop in London. She consented to pose for Rossetti. His brother, in some charming reminiscences of her, writes that to fall in love with Elizabeth Siddal was a very easy performance, and that Dante Gabriel did it at an early date. The name Elizabeth, however, was never on Dante's lips; but rather Lizzie or Liz, and fully as often Guggums, Guggum, or Gug. Mrs. Hueffer, the younger daughter of Ford Madox-Brown, says that when she was a small child she saw Rossetti at his easel in her father's house uttering momentarily, in the absence of the beloved one, "Guggum, Guggum!" After awhile "Guggum" became a settled institution in Rossetti's studio, and other people, his brother included, understood they were not wanted there. Dante was constantly drawing from Guggum, and she designing under his tuition. He was unconventional, and she, if

tion, in the coffin of his wife, who died in February, 1862. Not until October, 1869, was the manuscript resurrected and the publication of his poems made possible. It is doubtful if poet or painter has ever paid a greater tribute than Rossetti thus paid to Elizabeth Siddal.

Rossetti was introduced to Elizabeth by a



ROSA TRIPLEX, BY ROSSETTI



ELIZABETH SIDDAL  
BY ROSSETTI

not so originally, became so in the course of her companionship with him. In her appearance, as in her character, she was a remarkable young woman.

### THE BEAUTY OF ELIZABETH SIDDAL

The artist's brother writes of her that she was truly a beautiful girl,—tall, with a stately throat and fine carriage, pink and white complexion, and massive, straight, coppery golden hair. Her heavy-lidded eyes were large and greenish blue. But, as this narrator says, it is not necessary to speak much about her appearance, "as the designs of Dante Rossetti speak for it better than I could do." Her whole manner, in spite of her great beauty, was reserved, self-controlling, and "alien from approach." Rossetti's brother says that her talk was, in his experience, scanty; slight and scattered, with some amusing turns, and little to seize hold upon; little clue to her real self, or anything determinate.

But, alas! the beautiful Elizabeth was a sufferer from consumption, accompanied by neuralgia. For the neuralgia frequent doses of laudanum had been prescribed. Her condition was such toward the end that sometimes she was obliged to take one hundred drops at a time. On February 10, 1866, she dined at a hotel in London with her husband and Swinburne. She and Rossetti returned to their home about eight o'clock. She was about to go to bed at nine, when Dante Gabriel went out again. When he came back at half-past eleven the room was in darkness. He called to his wife; but received no reply. He found her in bed, unconscious. On the table was a vial. It had contained laudanum—it was empty.

He paid her the tribute of burying his poems with her. He had already paid her the great tribute of painting her, and that often. Those large, greenish blue eyes of hers were his guiding stars. Let him who will say that he rides fastest who rides alone. There are six great artists—and many more—to say him nay.



**BEATA BEATRIX, BY ROSSETTI**

*A portrait of Elizabeth Siddal.*

SUPPLEMENTARY READING

Fra Filippo Lippi . . . . .	<i>Edward C. Strutt</i>
Rembrandt and His Work (8 vols.) . . . . .	<i>Wilhelm Bode</i>
Rembrandt . . . . .	<i>R. Muther</i>
The Rossettis . . . . .	<i>Elisabeth Luther Cary</i>
L'Oeuvre de P. P. Rubens . . . . .	<i>Maximilian Rooses</i>
Rubens (Masterpieces in Color Series) . . . . .	<i>S. L. Bensusan</i>
Andrea del Sarto . . . . .	<i>H. Guinness</i>
Sir Anthony Van Dyck . . . . .	<i>Lionel Cust</i>

NEXT WEEK'S "MENTOR"

GREAT AMERICAN INVENTORS

Beautiful intaglio-gravure pictures of S. F. B. Morse, Thomas A. Edison, Robert Fulton, Alexander Graham Bell, Eli Whitney, and Elias Howe.

*Comment by H. ADDINGTON BRUCE, Author*

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LUCREZIA FEDI," by Andrea del Sarto, the "Faultless Painter," is one of the six intaglio-gravure pictures illustrating "The Wife in Art," and is the subject of the Monday Daily Reading in *The Mentor* course.

### THE FAULTLESS PAINTER,"

though his paintings indeed seem faultless, led a life that was by no means free from mistakes. All went well with him up to the age of twenty. He was born near Florence in 1486, and when but a seven-year-old goldsmith's apprentice began to show such skill that he was soon afterward sent to Piero de Cosimo, one of the best artists in Florence. He was only twenty years old when he painted the seven frescos in the Annunziata from the life of Saint Philip.

Andrea was the son of Angelo the tailor. His name, Andrea del Sarto, means "the tailor's Andrew," and was not his real name at all, which was Andrea d'Angelo di Francesco. Sometimes he called himself Andrea del Sarto, sometimes Andrea d'Angelo, and again Andrea d'Angelo del Sarto. Andrea made his first great mistake by marrying the widow of a hatmaker. Lucrezia Fedi's cold face was indeed the glory of his pictures, where she is nearly always to be seen in the robes of virgin, saint, or angel. As his model she was all that could be desired; yet when he married her the "faultless painter" lost many of his best friends and pupils, and worst of all the ideals of art. Blinded by her beauty, he could not see the failings that were plain to everyone else. All his life Andrea worked hard to support her and her sisters in their extravagances. Yet he went on painting faultlessly.

His fame spread so far that King Francis I. invited him to France, and gave him important commissions there. But Lucrezia persuaded him to return to Italy. He was granted a month in which to return and bring his wife to France. Francis also intrusted him with money to buy Italian works of art for the royal palace.

A month passed. Andrea did not return; but purchased a plot of ground in Florence with the king's money, and on it built a house for Lucrezia. King Francis never received his paintings, and the "faultless painter" had thrown away a chance of achieving supreme greatness.

In 1531 Andrea del Sarto died of the plague. As he lay on his deathbed Lucrezia fled from the house for fear of infection. Yet he left her all his property, and, so far as known, never ceased to believe in her.

Lucrezia lived forty years after the death of her husband. A former pupil of Andrea's was at work one day copying frescos, when a withered old woman came into the hall. She asked him who had painted the fresco.

He replied, "Andrea del Sarto."

"I was the original of that angel," she said. "I was Lucrezia Fedi, the wife of Andrea del Sarto."

Even to the last she was proud of the husband whom she had deserted on his deathbed, and whose genius she alone had dwarfed.







HE VIRGIN ADORING THE CHILD," painted from Lucrezia Buti by the artist, Fra Filippo Lippi, is one of the six intaglio-gravure pictures illustrating "The Wife in Art," and is the subject of the Tuesday Daily Reading in *The Mentor* course.

THE painter of divine beauties, Filippo Lippi, or as he is often called, Fra Lippo Lippi, was not himself a handsome man. He had rather a full face, large features, and thick lips. Laziness and love were always interfering with his work. As a result of extravagance he was usually in debt, and not always careful to get out honestly. Yet the people of his time were kind-hearted enough to overlook boyish faults in an artist who brought so much renown to their country.

Filippo was born into a Florentine butcher's family about 1402, and his father died soon afterward. He seems to have had little care from his mother, who may, however, have died during his infancy. An aunt took care of him; but, finding the boy too great a burden for her slender means, turned him over to be educated by the Carmelite friars. The abbot was lenient; for he had the wisdom to see that a boy who drew pictures all over the walls and on his books when he should have been studying would probably become an artist. Artists were highly thought of in those days, when the church taught by means of pictures. Filippo therefore never learned to write

good Latin. He studied the frescos of the chapel instead. Later, when he had finished his studies and gained a name for himself among painters, the abbot granted him permission to leave the monastery in order to give his genius full scope. Monks who had learned to paint were often allowed this privilege.

So Fra Filippo became a great painter. When he went to Prato and saw Lucrezia Buti he was already nearly fifty years old, while she was hardly more than twenty. She also was an orphan. Her father, who had been a silk merchant in Florence, left his daughters in the care of Antonio Buti: evidently a harsh guardian, for he put Lucrezia and Spinetta, both beautiful girls, into the convent of Santa Margherita against their will, in order to save himself some expense. Filippo saw her, used her as a model, and later married her by permission of the Pope. The virgins and saints of his paintings had a new spiritual radiance after he saw Lucrezia's face. He used her for all manner of subjects, from the Virgin to the "Dancing Daughter of Herodias," changing her features to suit as many different characters.





ELENA FOURMENT," by the brilliant Peter Paul Rubens, is one of the six intaglio-gravure pictures illustrating "The Wife in Art," and is the subject of the Wednesday Daily Reading in *The Mentor* course.

THE extraordinary beauty of Helena Fourment won for her the love of a world famous painter when she was only sixteen years old. Peter Paul Rubens married this girl, and immortalized her charms on many a precious canvas.

It was a most fortunate match. Helena was not only beautiful; she had also every attraction of nature and education, and belonged to a wealthy family. Rubens was a widower, and one of the most celebrated painters in Europe. More than that, he was a distinguished and successful statesman.

Fortunate throughout his life, brilliant, handsome, and of good family, Rubens was never in doubt of his future. His talent for painting showed itself in boyhood. At the age of twenty-three he went to Italy, where he soon attracted the notice of the Duke of Mantua. Partly as art expert, partly as diplomat, he went in the Duke's service to all the important cities of Italy. He spent eight years in that country, sometimes painting for his patron, but more often travelling on political missions.

Recalled to Antwerp by the serious illness of his mother in 1608, Rubens arrived too late to see her again alive, and, no doubt feeling the strength of home ties, resigned from the service of the duke immediately. High positions and great honors awaited him in his native city. His fame grew year by year.

Isabella Brandt became his wife in 1608. She is described as a rather heavy Flemish woman, and her face and figure appear frequently in Rubens' work of that period. After her death and before his second marriage he was called upon to arrange terms of peace between England and Spain. It was the most important event of his life. In Spain he met Velasquez and earned the friendship of King Philip. He was honored in England by Charles I., who presented him with a string of valuable diamonds in appreciation of his services. The painter also strengthened a friendship already established with the Duke of Buckingham.

After the successes abroad Rubens retired to a home in the country, devoting himself more than ever to the work of painting. An alchemist went to him one day, claiming to have discovered the philosopher's stone, which turned everything it touched into gold.

"But," objected Rubens, "I have discovered it myself."

"The philosopher's stone?" exclaimed his visitor.

"Yes, and you shall see it," answered the painter.

Leading the astonished guest into his studio, Rubens showed his palette.

Helena Fourment was still young when Rubens died. She did not remain long in widowhood; but married the Count of Bergeyck, with whom, so far as is known, she lived in peace and happiness.







ASKIA VAN ULENBURG," by Rembrandt Van Rijn, the great master of lights and shadows, is one of the six intaglio-gravure pictures illustrating "The Wife in Art," and is the subject of the Thursday Daily Reading in *The Mentor* course.

REMBRANDT VAN RIJN and Saskia van Ulenburg were married in 1634. Saskia, the daughter of a rather wealthy burgomaster who had died some years before, had been living with one after another of her sisters; for they were all married except herself.

Once when she was in Amsterdam a relative, who was posing for a portrait, took her to Rembrandt's studio, where she met the sullen Hollander and saw him at his work. He must have been an odd figure in those days, awkward and shy, doing everything in his own queer way. Saskia returned again and again, making a deep impression on the artist. She posed for him several times. Once she was a queen, another time she was a flower girl. Rembrandt centered his whole thought and energy upon her, and as he had just passed the first breathing spell of success they were soon able to marry.

Saskia thought only of her husband's happiness. He in turn was so deeply in love with her that he spent most of his leisure hours painting her portrait and much of his money buying jewels and gold ornaments and rich dresses of every description to adorn her.

Up to the time of his marriage Rembrandt had been stubborn and morose, not caring for society or for ordinary pleasures. He was born on the outskirts of Leyden in 1607. His father, a miller, was hardly able to give the boy that education which is usually needed to become skilful in art. However, Rembrandt did study under Van Swanen-

burch, who taught him to draw, paint, and make etchings. He set up a studio in the mill, where he painted portrait after portrait of his mother, his sister, and himself. The artist liked better than anything to paint a well known face over and over again, by new lights and with new expressions.

After his first success, "Lesson in Anatomy," Rembrandt moved his studio to an old warehouse in Amsterdam. His work became popular. The people of Holland fairly begged for sittings, and soon he was foremost among painters. Yet he paid little attention to anyone but Saskia; and his stubbornness offended patrons and made enemies of those who should have been his friends.

For nine years Rembrandt lived in happiness. Then came misfortune. Extravagance carried him into debt. His children died, and soon after his beloved Saskia followed them. His enemies barred his pictures from exhibitions. At last all his property was sold to satisfy creditors. His paintings went out of fashion. Their owners even used the frames again by covering up Rembrandt's canvases, of incalculable value, with the work of some other artist whose pictures were in vogue at the time.

A law in Holland now forbids the removal of a "Rembrandt" from that country. His countrymen feel that no honor is too high to bestow on the memory of that unfortunate artist who in 1669 died unrecognized and was buried by charity.







ARIA RUTHVEN," by Anthony Van Dyck, who was known all his life as the "Cavalier Painter," is one of the six intaglio-gravure pictures illustrating the "Wife in Art," and is the subject of the Friday Daily Reading in *The Mentor* course.

ANTHONY VAN DYCK'S marriage might be called one of convenience.

He married Maria Ruthven because King Charles I., of England, wishing him to settle down, decided on a wife for him.

The courtly painter was a spendthrift. He loved company and entertainment, was handsome, refined, well dressed, and, all things considered, a thorough gentleman. He attracted to his society the greatest of English nobility. Gossip had him in love with so many of the court ladies that the king, fearing his portrait painter would get into serious difficulties, determined once for all to save him by a marriage with a Scottish beauty in the queen's retinue.

Van Dyck offered no objection. The lady, Maria Ruthven, was young and very beautiful. Although she brought no dowry except that given by royal generosity, she was considered a very good match for the artist, who came of burgher stock. Maria's family was related to the Stuarts; but had been for a long time in disgrace. Van Dyck's only claim to distinction was his art.

His father, a well-to-do merchant in Antwerp, where Van Dyck was born in 1599, gave Anthony every opportunity to follow up the art of painting. The boy was for several years a pupil of Rubens, whom he made a little jealous by his success in portrait painting. Some of his pictures were better than Rubens'. A few years in Italy gave Van Dyck a still higher position among artists. Some

said he was the best portrait painter in Europe.

Yet in spite of his skill Van Dyck was disliked by most painters. They lounged around the taverns in ragged clothes, put on boorish manners, and made fun of any kind of refinement. To this behavior he was entirely opposed. They called him the "Cavalier Painter" because he saw only the noble side of life, and ignored what was low or common. One could hardly have been found who was better fitted by nature to live and paint among the light-hearted courtiers of Charles I. He welcomed an offer from England, and left Antwerp to make his home thereafter on foreign soil.

When he married Maria Ruthven Van Dyck was forty years old. He painted some portraits of her; but not many, for his death was near at hand. A journey to Paris, in the hope of receiving important commissions there, failed in its object, and brought on a severe attack of the disease from which he had been suffering for years.

The painter returned to England. King Charles offered his physician three hundred pounds if he could save Van Dyck's life; but to no purpose. He died the second year after his marriage, one of the greatest portrait painters that ever lived. To his wife he left a considerable fortune, which he had managed to save in spite of an extravagant life. Maria afterward married Sir Richard Pryse, a Welsh baronet.





THE BLESSED DAMOZEL," painted from Elizabeth Eleanor Siddal by Dante Gabriel Rossetti, is one of the six intaglio-gravure pictures illustrating "The Wife in Art," and is the subject of the Saturday Daily Reading in *The Mentor* course.

ONE day when Rossetti was painting in his studio, Deverell, a fellow artist, rushed in and exclaimed that he had found the ideal woman. She was working in a milliner's shop, he said; but she was a wonderful girl of stately dignity, with blue-green eyes and coppery tinted hair. This girl was Elizabeth Siddal, and from that time on she was the model for Rossetti's mystical dreams in color. She later became his wife.

Dante Gabriel Rossetti was born in England in 1828, the son of an Italian refugee. His parents lived simply, almost in poverty, but with refinement suited to the fostering of art and poetry in their children. The mother believed that one good picture on a plain wall was more beautiful than many worthless decorations. Rossetti used this simplicity in his paintings. He and a number of other artists formed the Pre-Raphaelite Brotherhood. This was an organization that took a love of simplicity as its

motto, and believed in using simplicity in everything.

Besides being an artist of great genius, Rossetti was a poet. He and his sister Christina were the leaders in the Pre-Raphaelite movement in poetry. Before he was nineteen he wrote "The Blessed Damozel," a poem that expressed his ideal in womanhood. Elizabeth Siddal proved to be his ideal woman. Ruskin spoke of her as a "noble, glorious creature." Later the artist painted a picture to go with the poem, and his model was Elizabeth Siddal.

When Rossetti first asked her to pose for him the ideal beauty thought that he wanted her for fashion plates. She little thought that she was to be made the object of a great artist's lifework.

Her death plunged Rossetti into lifelong misery, almost insanity. Up to the moment of his own death in 1882 he never ceased to grieve for her.

"Her eyes were deeper than the depth  
Of waters stilled at even."



# THE MENTOR

"A Wise and Faithful Guide and Friend"

VOL. I

SEPTEMBER 1, 1913

No. 29

## GREAT AMERICAN INVENTORS

ELI WHITNEY

1765-1825

ROBERT FULTON

1765-1815

ELIAS HOWE

1819-1867



S. F. B. MORSE

1791-1872

ALEX. GRAHAM BELL

1847-

THOMAS ALVA EDISON

1847-

*By H. ADDINGTON BRUCE*

ANYONE who reads the history of the United States must be impressed with the supremely important part played by the inventor in the evolution of the nation. The explorer and pioneer, the statesman, diplomat, and soldier,—all these have contributed, and contributed notably, to the upbuilding of the mighty republic of today. But it is beyond dispute that in the long run their efforts would have counted for comparatively little had it not been for the genius of those who have bent their energies to the devising of means for the development of the country's marvelously rich resources, and have still further added to the national wealth by the creation of unsuspected channels for the profitable employment of human enterprise and labor.

It was in the humble workshops of men like Whitney, Fitch, and Fulton that, almost as soon as the independence of the United States had been won by the sword, the foundations were laid for its rise to the standing of a world power. Every invention these men made meant

## G R E A T      A M E R I C A N      I N V E N T O R S

a gain in the nation's strength, and a wider opening of the door of opportunity to all native-born Americans, and to the constantly increasing host of newcomers from abroad. The American inventors have not simply astonished mankind; they have enhanced the prestige, power, and prosperity of their country.

### THE COTTON GIN

Take, for example, the results that have flowed from a single invention, that of the Whitney cotton gin. When the young Yankee school-master and law student, Eli Whitney, was graduated from Yale and settled in Georgia in 1792, the production of cotton in the Southern States was insignificant. At that time, indeed, cotton was grown by the Southerners chiefly for decorative effect in gardens, because of its handsome flowers. Its cultivation for commercial purposes was virtually out of the question, owing to the fact that no means were available for economically separating the lint from the seed. This had to be done by hand, and since it took ten hours for a quick worker to separate one pound of lint from its three pounds of seed no adequate returns could be had.

What was needed, as his southern friends pointed out to Whitney, was the invention of some apparatus for performing the work of separation cleanly and quickly. The problem was one that appealed to him with peculiar force. Even as a boy in Massachusetts he had been fond of tinkering with mechanical appliances. At the early age of twelve he had made a violin of fairly good tone; a year later he was making excellent knives; and before he was fifteen he was recognized as the best mechanic in his native town of Westborough. It was therefore with real enthusiasm that he set up a workshop in the basement of his Georgia home, and varied his law studies by experimenting in the manufacture of a cotton gin. Within a few months he



WHITNEY'S ARMORY

*In 1798 the inventor of the cotton gin began the manufacture of fire arms near New Haven, Connecticut.*



BIRTHPLACE OF WHITNEY

*In this house in Westborough, Massachusetts, Eli Whitney was born on December 8, 1765.*

# G R E A T      A M E R I C A N      I N V E N T O R S

had successfully completed his self-imposed task by the creation of a machine equipped with hundreds of tiny metal fingers, each of which did more work in quicker time than the human hand could possibly do.

That same year (1793) fully five million pounds of cotton were harvested in the United States, the product of a planting stimulated solely by faith in the Whitney gin. By the year of Whitney's death (1825) cotton was indisputably king in the commercial life of the nation, the value of the cotton exports for that year being more than \$36,000,000, as against a valuation of barely



**THE FULTON HOMESTEAD**

*The inventor purchased this farm in Washington County, Pennsylvania, when he was but twenty-one years of age. Here he left his mother when he went to England to study art.*

\$30,000,000 for all other American exports. The eventual abolition of slavery served only to accentuate the stupendous importance of the cotton gin. Under free labor the production of cotton has steadily risen, until nowadays it annually runs into the billions of pounds, with a valuation of many hundreds of millions of dollars, and affords employment not only to an enormous army of cultivators, but to a still greater army of workers in factory, office, and store.

Even of much greater importance have been the results of the labors of another illustrious American inventor, Robert Fulton. Born in Lancaster



**ROBERT FULTON**

*Fulton was tall, and his face showed great intelligence. He was refined, and possessed grace and elegance of manner.*



# G R E A T      A M E R I C A N      I N V E N T O R S

County, Pennsylvania, in November, 1765, Fulton, by reason of the astonishing number and variety of his inventions, may well be called the Edison of his time.

## ROBERT FULTON

Similar to all truly great inventors, he was a man of broad vision and keen imagination. What he was most interested in was not immediate consequences, but ultimate effects, and in working on the complicated mechanical problems with which his mind was incessantly occupied he kept steadily in view their significance to society as a whole. Thus, one of his most ingenious creations—the famous Fulton torpedo, crude forerunner of the deadly submarine missiles of today—was inspired by an ardent desire to produce something that would make war so terrible as to impel



**FULTON'S FIRST EXPERIMENT WITH PADDLE WHEELS**

*In the summer of 1779 Fulton first tried the method of propelling a boat by means of paddle wheels on Conestoga Creek in eastern Pennsylvania.*



**MODEL OF ROBERT FULTON'S FIRST STEAMBOAT, THE CLERMONT**

*Constructed for the Hudson-Fulton celebration at New York in the 'all of 1909.*

mankind to universal peace. And similarly it was with an eye to increasing the welfare and happiness of society that he went to work on the invention with which his name will always be linked,—the steamboat.

He was not the first to whom the idea had occurred of applying the steam engine to purposes of water transportation. Already the Pennsylvanian, William Henry, the Connecticut mechanic, John Fitch, the New Jersey inventor. John Stevens, and the Scotsman, William Symington, had

demonstrated more or less successfully the possibility of using steam as a motive power on the water; but it was left to Fulton to establish definitely the value of the steamboat as



**BIRTHPLACE OF ELIAS HOWE**

*Amid these humble surroundings the inventor of the sewing machine was born at Spencer, Massachusetts, in 1819.*

a medium for passenger and freight traffic. This he did with his historic Clermont, built at New York in 1807, partly with funds provided by Chancellor Livingston and partly by loans from reluctant and skeptical friends.

The general impression was that Fulton had undertaken a hopeless and visionary task. "As I had occasion," he himself has related, "daily to pass to and from the shipyard while my boat was in progress, I often loitered unknown near idle groups of strangers, gathering in little circles, and heard various inquiries as to the object of this new vehicle. The language was uniformly that of scorn, sneer, or ridicule. The loud laugh often rose at my expense; the dry jest; the wise calculation of losses and expenditures; the dull but endless repetition of 'Fulton's Folly.'"



**BEFORE THE WAR**

*A sewing machine of 1851.*



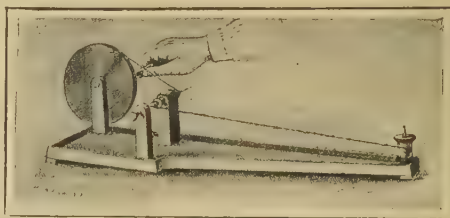
A SEWING MACHINE OF 1860

*"It has stitched many hundred miles of seam, and is still in good working order."*

with the wind again ahead, returned to New York at about the same speed. Compared with the steaming powers of the modern ocean leviathan, this was a sorry enough showing; but, with the continued success of the Clermont and her sister boats, the Raritan and the Car of Neptune,—which together constituted the world's first regular line of steamboats,—it was sufficient to prove for all time that man had made another superb advance in the mastery of the forces of Nature.

## INVENTOR OF THE SEWING MACHINE

Very different, but also of great value, was the service rendered by Elias Howe of sewing machine fame. There are two stories as to the genesis of this wonderful labor-saving device. One is that it was suggested to Howe by the chance remark of a visitor to the Boston machine shop in which he was employed. The other and more romantic story



THE FIRST BOBBIN WINDER

As everybody knows, the Clermont did not sink or otherwise come to grief when she started up the Hudson, August 11, 1807, for her maiden voyage to Albany. On the contrary, she made the journey, against the wind, at an average rate of nearly five miles an hour; and,



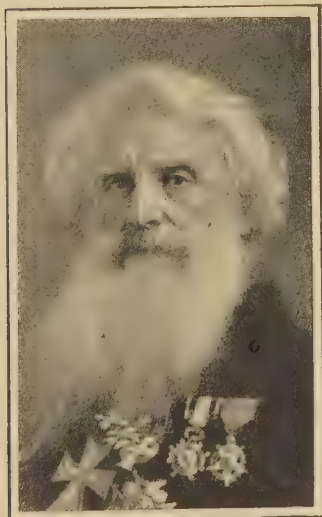
BIRTHPLACE OF S. F. B. MORSE

*The inventor of the telegraph was born at the foot of Breed's Hill, Charlestown, Massachusetts.*



is that the idea of a machine for sewing garments originated from a desire on Howe's part to lighten the labor of his wife, who, when he was ill and out of work, was obliged to take in sewing and toil far into the night.

Whichever version is correct, it is certain that in 1843 (Howe was then only twenty-four years old) he set to work in the garret of his father's home in Cambridge, and about a year later gave to the world a sewing machine that embodied the principal features of the most up-to-date models of the present day.



SAMUEL F. B. MORSE

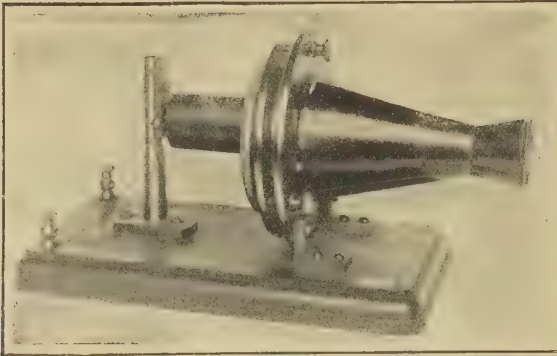
For long, however, the world was reluctant to accept this splendid invention. The tailors of Boston, to whom he first offered it, refused to adopt it, on the ground that it would ruin their business; and later, in New York, there were anti-sewing machine demonstrations, fomented by labor leaders, who failed to realize that in the end labor-saving devices of any real merit were always certain to increase, not decrease, the demand and opportunities for the workingman and workingwoman.

In the case of the sewing machine the truth of this has long since been demonstrated. Not only has it become a familiar household adjunct, freeing millions of women from the slavery of the needle, and thus most effectively answering the piteous plea of Hood's "Song of the Shirt," but it has also brought about a marvelous expansion of the clothing industry. It has in fact created an entirely new and most important branch of that industry,—the ready-made clothing business,—giving employment to hundreds of thousands of people, and providing well patterned and well finished garments at prices undreamed of in other days. Surely Howe, no less than Fulton and Whitney, deserves to be regarded



THE NEW YORK HOME OF  
S. F. B. MORSE

*This house was located on West Twenty-second Street near Fifth Avenue.*

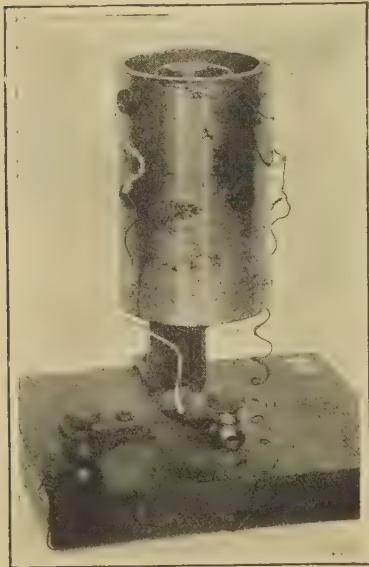
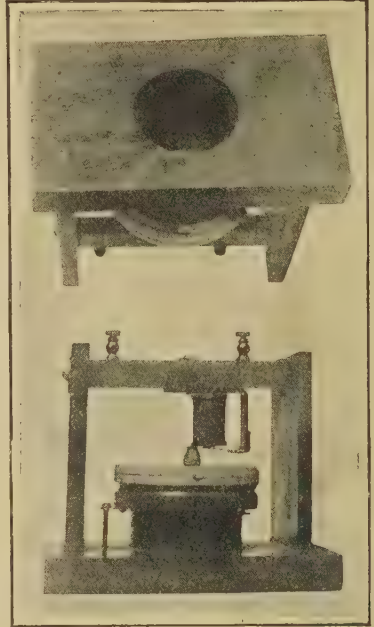


THE FIRST  
TELEPHONE

as a benefactor of humanity.

So, too, with Samuel F. B.

Morse, and Alexander Graham Bell, the one the father of the electric telegraph, the other the inventor of the telephone. If anybody had told Samuel Morse in 1811, when as a youth of twenty he sailed from New York to



THE FIRST TELEGRAPH  
INSTRUMENT

Liverpool to study painting under Benjamin West, that he would be known to posterity as an inventor rather than as an artist, he would have laughed the prophecy to scorn. But, as has happened to other gifted men, circumstances conspired to turn and fix the thoughts of this brilliant son of New England on problems unconnected with the routine of his daily life, yet appealing to him with such force as to change the whole course of his career.

## TELEGRAPH AND TELEPHONE

With Morse the turning point was reached in 1827 when, some years after his return from England, he attended a course of lectures in New York on the subject of electromagnetism. What he then heard fired his imagination, and led him, during a second visit abroad, to study more closely

the nature of electricity. He specially became interested in the possibility of utilizing this great natural force as a medium for long-distance communication, and when homeward bound, in the autumn of 1832, applied himself to this one problem to such good purpose that before landing in New York he was able to show to his fellow passengers plans of the instrument that was to immortalize his name.

It was not until five years afterward, however, that Morse made the first working demonstration of his invention, which by most people was regarded as a scientific toy rather than a creation of the highest practical utility. And a scientific toy it remained until, after a heartbreaking struggle to secure the necessary financial aid, Morse persuaded Congress in 1843 to appropriate \$30,000 for the construction of a telegraph line between Washington and Baltimore. The first message to be flashed over this line, May 1, 1844, was the news



**"LONG DISTANCE"**

*Alexander Graham Bell opening the New York-Chicago long distance telephone line, October 18, 1892.*



**ALEXANDER GRAHAM BELL'S SUBURBAN RESIDENCE AT WASHINGTON, D. C.**



# G R E A T      A M E R I C A N      I N V E N T O R S



THE EDISON HOUSE AT MILAN, OHIO

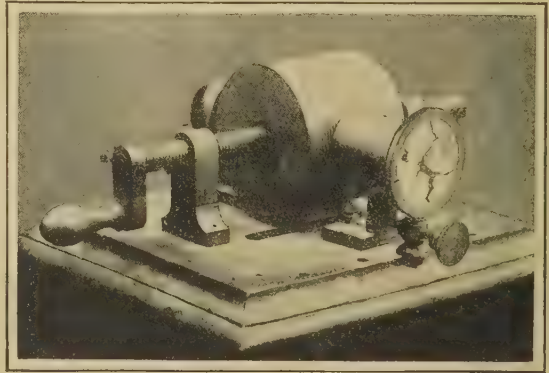
*Here Thomas A. Edison was born on February 11, 1847.*

which was given at the Centennial Exhibition in 1876. Connected with this invention a most interesting story is told. Bell, it is said, was experimenting with a device for multiplex telegraphy, when the accidental snapping of a wire sent a sound vibrating through another wire which had attached to it at each end a thin sheet-iron disk a few inches in circumference. At once Bell asked himself if the sound could be repeated. Experiment showed that it could, and the query then suggested itself to him, Could vocal sounds be thus transmitted? Forthwith he set himself to the task that resulted, after many failures, in the creation of the telephone.

But even in the case of this marvelous instrument it was for a long time impossible to obtain the necessary financial support. When, in 1877, Bell took the telephone to England, he could find no purchaser for half the European rights at \$10,000, and in this country a personal friend declined to advance \$2,500 for a half interest. Today, so it is stated,

of the nomination of Henry Clay for the presidency; and with the sending of that message one of the greatest inventions in the history of mankind definitely gained recognition as an accomplished fact.

Alexander Graham Bell, experimenting in the same field of long-distance communication by the aid of electricity, was more fortunate in securing early acknowledgment of the merits of his telephone, a public demonstration of



THE FIRST PHONOGRAPH

*It was with this machine that Edison in 1877 originally demonstrated the fact that sound could be recorded and reproduced.*

there are in use in the United States alone approximately seven and a half million telephones.

## EDISON, THE MASTER INVENTOR

Never has there been an American inventor who has contributed more abundantly than Thomas Alva Edison to the republic's industrial expansion, nor one who has achieved greatness under a heavier handicap of early disadvantages. Born (1847) of a poor family in an obscure Ohio canal village, Edison began his career at the age of twelve in the occupation of a railway newsboy.

It was as a telegrapher, which he became at eighteen, that his inventive genius first displayed itself. One after another various devices for improving telegraphic service flowed from his fertile mind, until, after his astonishing success in inventing a duplex and quadruplex telegraph, he was able to command the support of a group of New York capitalists in carrying through a long series of experiments that finally resulted in the invention of the now familiar Edison electric light.

Had it been for only this one invention Edison's name would be gratefully remembered for all time. But to strengthen his claims on the gratitude of his countrymen and of posterity there has since come from his New Jersey laboratory a succession of inventions,—to name only a few, the phonograph, the kinetoscope, the mimeograph, the storage battery, and the "talking moving pictures,"—which have meant new openings for capital, new opportunities for labor, and an incalculable enlargement of the resources of the human race. Whitney, Fulton, Howe, Morse, Bell, Edison,—clearly it is only simple historic justice to rate these great inventors with the great statesmen, warriors, and pioneers who in days gone by have won undying fame as makers of the American republic.



EDISON LISTENING TO THE PHONOGRAPH

## SUPPLEMENTARY READING



Leading American Inven- tors . . . . .	<i>George Iles</i>
Inventors . . . . .	<i>P. G. Hubert, Jr.</i>
Four American Inventors	<i>F. M. Perry</i>
Edison—His Life and In- ventions . . . . .	<i>F. L. Dyer and T. C. Martin</i>
Bell's Electric Speaking Telephone . . . . .	<i>George B. Prescott</i>
Samuel Finley Breese Morse . . . . .	<i>J. Trowbridge</i>
Life of Robert Fulton .	<i>T. W. Knox</i>
Memoir of Eli Whitney .	<i>D. Olmstead</i>



## QUESTIONS ANSWERED

Anyone desiring further information concerning this subject  
can obtain it by writing to

***The Mentor Association***

***222 Fourth Avenue, New York City***







MACHINE said to have paid off the debts of the South, greatly increased its capital, and trebled the value of its land, was the invention of Eli Whitney. This machine was the cotton gin. And, like many another inventor, Whitney was rewarded with ingratitude. He added hundreds of millions to the wealth of our country,

and in return had to endure humiliation and vexation of body and spirit.

Eli Whitney was born at Westborough, Massachusetts, on December 8, 1765. He early showed great mechanical ability, and by the time he was twenty-three years old had earned enough money to enable him to enter Yale. After graduating he went to Savannah, Georgia, with the hope of becoming a teacher there. He was disappointed in this; but made the acquaintance of Mrs. Nathanael Greene, widow of the Revolutionary general, and paid a visit to her plantation.

When he was there some men who were also visiting Mrs. Greene happened one day to lament the fact that there was no machine for cleaning the staple cotton of its seeds. This work had to be done by hand and was very slow. Separating one pound of the clean staple from the seed was a day's work for a negro woman.

Suddenly Mrs. Greene turned to them. "Gentlemen," she said, "apply to my friend here, Mr. Whitney. He can make anything." And she showed them several contrivances the young Northerner had made.

Whitney modestly said that he did not know how successful he would be, but that he would try. In a few weeks he produced a model, consisting of a wooden cylinder encircled by rows of slender spikes set half

an inch apart, which extended between the bars of a grid set so closely together that the seeds could not pass, but the lint was pulled through by the revolving spikes. A revolving brush cleaned the spikes, and the seed fell into another compartment. This machine could clean fifty pounds of cotton a day, as compared with one pound a day cleaned by hand.

Whitney formed a partnership with Phineas Miller, who later married Mrs. Greene, and they built a factory at New Haven to make cotton gins. This place was burned to the ground in March, 1795, and the partners were plunged into debt. Several infringements of their patent then appeared to discourage them still more, and it was not until 1807 that Whitney's rights were established.

In the meanwhile, however, the inventor became disgusted with the struggle and began manufacturing firearms for the government. This proved profitable, and he greatly improved the methods of making arms. But from the cotton gin he received little revenue.

His last years were the happiest. In 1817 he married Henrietta Edwards, the youngest daughter of Judge Pierpont Edwards of Connecticut. They had four children, a son and three daughters. Whitney died in New Haven on January 8, 1825.





**R**OBERT FULTON was not the inventor of the steamboat. He was, however, the first man to apply the power of the steam engine to the propulsion of boats in a practical and effective manner. Born of poor parents at Little Britain, now Fulton, Lancaster County, Pennsylvania, in 1765, he received only the scantiest education;

but early showed promise of becoming an excellent artist. At the age of seventeen he took up painting seriously, and supported himself thus in Philadelphia until he was twenty-one.

Then he bought a farm in Washington County; but soon after was strongly advised to go to England for the purpose of studying art under the American, Benjamin West. There he met Earl Stanhope, Duke of Bridgewater, who interested him in engineering. In 1794 he took out an English patent for superseding canal locks by inclined planes. He also invented about this time a new method for sawing marble, a machine for spinning flax, and another for making ropes.

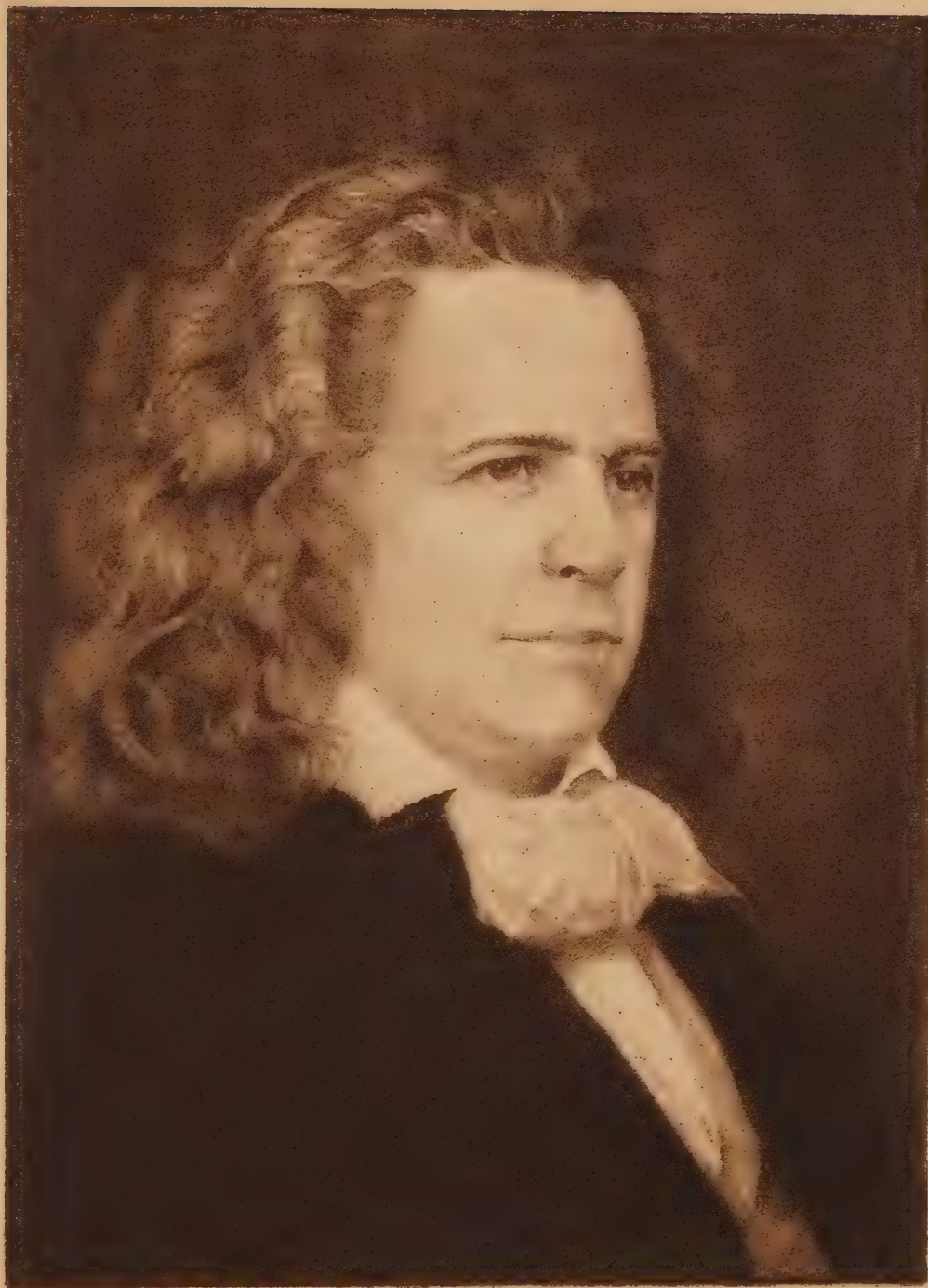
Soon after this he went to Paris, and built a submarine, the *Nautilus*. This boat was tried in Brest Harbor in 1801, before a commission appointed by Napoleon Bonaparte, and Fulton succeeded in blowing up a small vessel anchored there

for that purpose. Two years later, at Paris, he was also successful in propelling a boat by steam power.

Fulton returned to America, and in partnership with Robert Livingston constructed the first American steamboat, the *Clermont*. This was launched in the spring of 1807, and its success caused a great sensation. The principle of propelling boats by steam was now proved. The *Clermont* was soon established as a regular passenger boat between New York and Albany.

Fulton built the *Demologos*, or *Fulton the First*, for the United States government during the years 1814 and 1815. This was the first steam battleship ever constructed.

In February, 1815, the inventor caught cold from exposure and rapidly became worse. On February 24 he died, mourned by everyone who had known the man and his achievements.



## THREE



It is a remarkable fact that some of the greatest and most useful inventions have been bitterly opposed by the very persons whom they were designed to help. The bowmen of olden time resented the introduction of guns; the stage coach lines tried in every way to block the building of railways; and Elias Howe, the inventor

of one of the greatest labor saving devices in the world, the sewing machine, was ridiculed, discouraged, and denounced as an enemy of poor sewing women, the ones whose toil he was seeking to lighten. They imagined that with the introduction of the sewing machine their occupation would be taken away.

Elias Howe was born at Spencer, Massachusetts, on July 9, 1819, one of a family of eight children. His father was a farmer and miller, and Elias' early years were spent in the mill. At the same time he managed to pick up a smattering of education.

He went to Lowell, Massachusetts, in 1835, to work in a cotton mill. Two years later he obtained a place in a Cambridge machine shop, in which his cousin, Nathaniel P. Banks, afterward governor of Massachusetts, was also employed.

Howe married at the age of twenty-one and moved to Boston. It was there that the first germs of his great idea became implanted in his brain. To increase the family income his wife did sewing at night. As Howe watched her slowly and laboriously stitching a seam, his inventive mind sought and sought for some way to decrease her toil. He had a natural bent for mechanics, and it was not long before he had constructed the first crude sewing machine.

This was in October, 1844. But, although he now had his idea, he lacked money to prove its value. However, a man named Fisher in Cambridge liked his invention, and agreed to board Howe and

his family and to advance \$500 in return for a half interest in the patent. By the middle of next May, Howe had constructed a machine which did sewing that promised to outlast the cloth.

But the invention was opposed everywhere in America. Finally, in 1846, Howe's brother Amasa went to England, and managed to sell the English rights in the machine for \$1,250 to a William Thomas. This man also gave Elias Howe a place in his factory at \$15 a week. But he treated the inventor shamefully, and Howe threw up the situation. He sent his family back to America ahead of him, and then returned himself. He landed in New York with less than a dollar in his pocket, and was met with the news that his wife was dying of consumption at Cambridge. He managed to borrow some money, and reached her side just before she passed away.

These were Howe's darkest days. Imitations of his machine were infringing on his patent, and he had to begin several suits to establish his rights. He and another man now began to manufacture sewing machines in a small way. It was during this time that the "sewing machine riots" took place; but soon the real value of the invention was seen, and all opposition ceased.

Brighter times began for the inventor. He won his patent suits, and by 1863 his royalties were estimated at \$4,000 a day! At the Paris Exposition of 1867 he was awarded a gold medal and the ribbon of the Legion of Honor. His last years were happy ones. He died on October 3, 1867.







THE story has been told that the first words that ever came over a telegraph instrument were "What hath God Wrought!" and that they were spelled out by Samuel F. B. Morse, the inventor of the telegraphic code. This was supposed to have taken place in 1844 in Baltimore, and to have proclaimed the fact that Morse's dream of

telegraphy had become a reality. We are now told on good authority that this was not the first message to be sent by telegraph, nor was Morse the sender of the words. Instead, it was sent by one of the committee who were debating upon the proposal of Morse, the inventor, to string a telegraph line from Baltimore to Washington. Morse, who wanted to end the discussion and at the same time demonstrate his invention, strung a wire from the committee room to the top of the Capitol. One of the committee, who was opposed to President Tyler, wrote, "Tyler deserves to be hanged." This was received by the man at the other end exactly as it was composed.

Samuel Finley Breese Morse was born at Charlestown, Massachusetts, on April 27, 1791. He was the son of the Rev. Jedediah Morse, and the great-grandson of Samuel Finley, the second president of the College of New Jersey at Princeton.

Morse entered Yale at the age of fourteen, which was not considered extremely young in those days. It was there that he first began the study of electricity. But his tastes led him more strongly toward art than toward science, and in 1811 the young graduate became the pupil of Washington Allston and went with him to England. Here he remained four years, distinguishing himself with his brush and making many friends.

During the next few years the young artist traveled about New England, painting portraits for the sum of \$15 apiece. Later he increased his price to \$60 a portrait, doing an average of four a week. By the money thus earned he was enabled to marry Miss Lucretia P. Walker on October 6, 1818.

In 1825 Morse was one of the founders of the National Academy of Design, and was its first president, from 1826 until

1845. He made a second visit to Europe in 1829, and traveled about the Continent for three years before returning to New York.

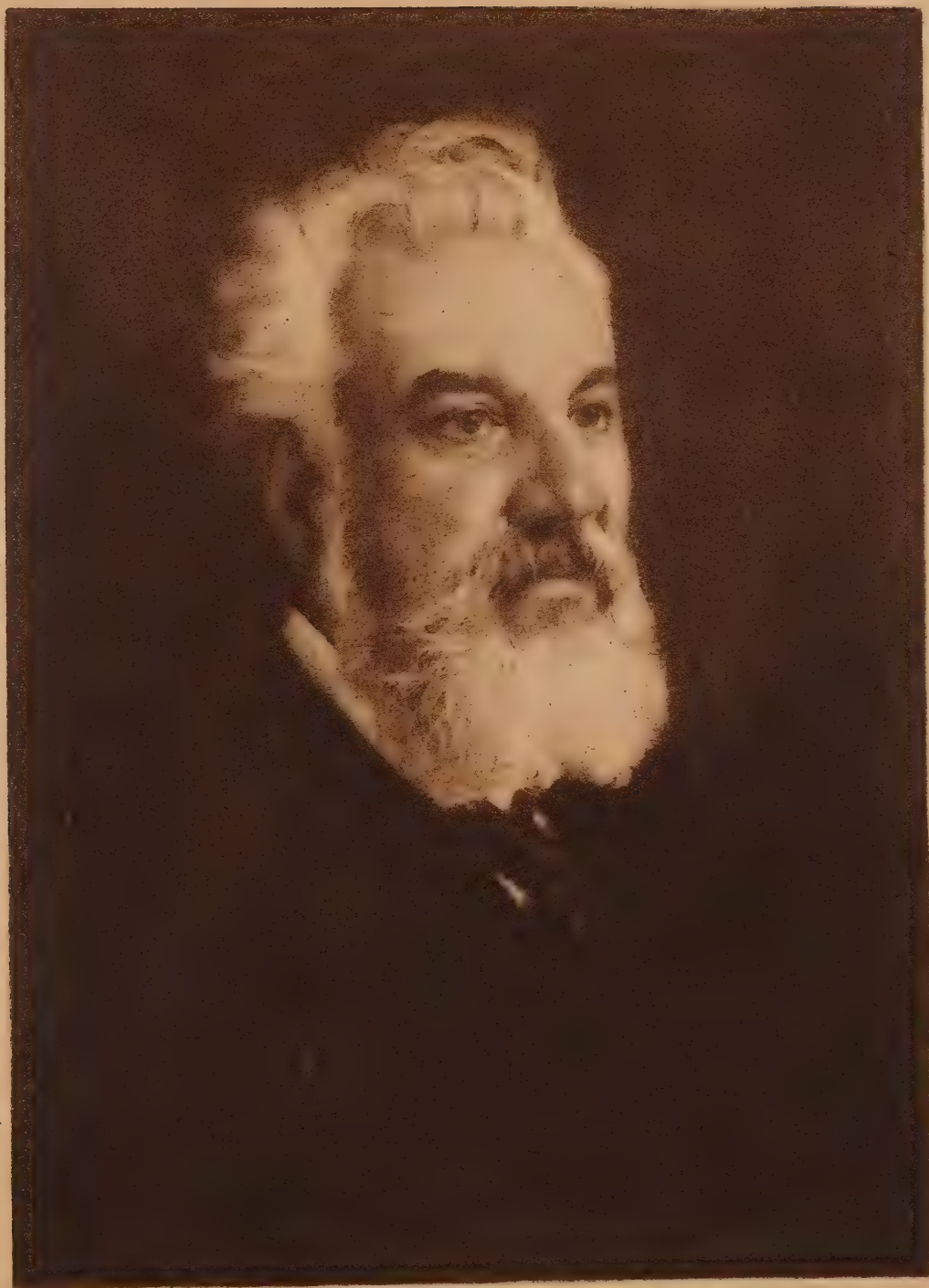
During all this time, however, while he was working at his art, Morse's mind had also been occupied with another interest. That was electromagnetism, and the possibility of communication between far distant places by means of it.

It was on board the ship *Sully*, in which he was returning to America, that he said, "If the presence of electricity can be made visible in any part of the circuit, I see no reason why intelligence may not be transmitted by electricity." And in a few days he had finished some rough plans of an apparatus to do this.

But it was a twelve years' struggle against poverty and discouragement before he could get any apparatus that would work. Finally, however, he was successful in this, and after taking out a patent applied to Congress for money to experiment with the telegraph over a circuit of sufficient length to test its possibility and value. After long delay he was at last granted this in 1843. A line was built from Baltimore to Washington, and on May 24, 1844, Miss Ellsworth, daughter of the Commissioner of Patents, sent the first message from the chamber of the Supreme Court in Washington to Baltimore.

Three years later Morse was compelled to defend his invention in the courts, and successfully proved his claim to be called the inventor of the electro-magnetic recording telegraph. He married for the second time in 1848.

In 1871 a bronze statue of Morse was erected in Central Park, New York City, and the following year, on April 2, the great inventor died, aimple, dignified, and kindly to the end.





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## GREAT AMERICAN INVENTORS

*Alexander Graham Bell*

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### FIVE

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NE hot afternoon in June, about forty years ago, a young man was standing in a grimy workshop by the side of a crude little machine composed of a clock spring reed, a magnet, and a wire. He was bending over this queer machine listening intently. Suddenly he bent nearer, a startled look of excitement upon his face.

From the clock spring had come a faint, almost inaudible sound. The young man straightened up and ran into an adjoining room, where another man stood near a second instrument similar to the first.

"Snap that reed again!" he cried excitedly.

The assistant obeyed him, and again came that faint twang from the spring in the front room. The telephone was born!

And the man who accomplished this wonder was a poor young professor of elocution in Boston, Alexander Graham Bell. He was not an American by birth. He was born in Edinburgh, Scotland, on March 1, 1847. His father was Alexander Melville Bell, the inventor of a system by which the deaf can read speech by observing the motion of the lips.

The Bell family moved to Canada in 1870, and Alexander, the younger, took up teaching the deaf and dumb in Boston. He became instructor of phonetics, or the science of articulate sound, in Monroe's School of Oratory. He was a hard worker, but poor. One time when he had rheumatism his employer had to pay his hospital expenses.

It was about this time that Bell began experimenting with the transmission of sound by electricity. For a number of

years other people had been trying to do this. Sir Charles Wheatstone in England had discovered that wires charged with electricity often carried noises in a curious way. In 1869 Reis, a German professor, constructed an instrument that sent a series of clicks along an electric wire to an electromagnetic receiver at the other end. And others were turning their attention to this interesting phase of telegraphy.

But it was Alexander Graham Bell who first succeeded in grasping the correct idea. A few months after the incident described above, on a day in January, 1876, he called some of his pupils into a room and showed them an instrument that transmitted singing from the cellar of the building to where they were on the fourth floor.

People were at first slow to appreciate the importance of this great invention; but gradually they came to see its value, and today there are over seven million telephones in use in the United States alone.

Money and honors have poured in upon the inventor, who still lives to enjoy his triumph. His income is said to be more than \$1,000,000 a year. In 1880 the French government awarded him the Volta prize of \$10,000, and two years later he received from the same country the ribbon of the Legion of Honor.



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## GREAT AMERICAN INVENTORS

*Thomas Alva Edison*

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SIX

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**T**HE scene—the Boston office of a great telegraph company. The time—a half century ago. Enter a tall young man wearing a slouchy, broad-brimmed hat and a wet duster clinging to his legs, who marches into the superintendent's office, and says: "Here I am." The superintendent gazes at him. "Who are you?" he finally asks.

"Tom Edison."

"And who on earth might Tom Edison be?"

The young man explains that he has been ordered to report for duty at the Boston office. He is told to sit down and wait. A little while later a New York sender, who is one of the most rapid in the telegraph business at the time, calls up. All the operators are busy.

"Let that new fellow try him," says the chief.

Edison sits down and for four and one-half hours takes the speedy messages. The faster the instrument clicks, the faster he writes the words. At the end New York calls:

"Hello!"

"Hello yourself!" Edison flashes back.

"Who the dickens are you?" asks the New York operator.

"Tom Edison."

"You are the first man in the country, that could ever take me at my fastest," clicks out New York, "and the only one who could ever sit at the other end of my wire for more than two hours and a half. I'm proud to know you."

This little story of Thomas Alva Edison shows that even as a young man he exhibited unusual ability. He was born on February 11, 1847, at Milan, Erie County, Ohio. His family moved to Port Huron, Michigan, when the boy was seven, and when he was only twelve years old Edison became a train newsboy on the railway to Detroit. It was during this time that he rigged up apparatus in the baggage car

and experimented with chemistry and telegraphy.

He was but fifteen when he became a telegraph operator. But his studies and experiments interfered so much with his duties that he was discharged many times. He worked in a number of cities of the United States and Canada. At the age of twenty-one he had built an automatic repeater, by which a telegraphic message could be transferred from one wire to another without the aid of an operator. By means of this messages could be sent direct to a much greater distance than formerly.

Edison finally went to Boston, as related herein, and thence to New York, in 1869. There he invented an improved printing telegraph for stock quotations, the ticker. For this he received \$40,000.

Then he built a laboratory at Newark, New Jersey; but four years later moved to Menlo Park, and later to West Orange, New Jersey. All the time he continued his experiments and inventions. He lives now at Orange, and is as hard a worker as he was when a young man.

Among Edison's more important inventions are his system of multiplex telegraphy; the carbon telephone transmitter; the phonograph; the incandescent lamp and light system; the kinetoscope; and the talking-moving-picture. In all he has had seven hundred patents granted to him.

In 1878 Edison was made Chevalier and afterward Commander of the Legion of Honor by the French government.



# THE MENTOR

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## FURNITURE AND ITS MAKERS

CHARLES ANDRÉ BOULLE

DANIEL MAROT

J. HENRI RIESENER



THOMAS CHIPPENDALE

THOMAS SHERATON

GEORGE HEPPLEWHITE

By *PROFESSOR C. R. RICHARDS*

*Director of Cooper Union, New York.*

IT is rather surprising to find how late a development furniture is in the modern sense. Up to the seventeenth century chairs were far from common. Outside of the large and heavy armchairs reserved for the head of the family, benches, chests, and stools were the only seats in all but the wealthiest households. Before the sixteenth century fixed tables were unusual. Dining tables were almost always composed of a set of boards placed upon trestles at mealtime. Going a little further back to the fourteenth century we find furniture, even in castles of the nobility, of the scantiest and simplest. In the sleeping rooms the pieces were limited to a bed, one or two chests, a bench before the fireplace, and seats built into the wall, commonly under the windows. In the hall where meals were served the only indispensable article besides the trestle tables and benches was a dressoir or buffet for the display of plate. All of these pieces were exceedingly heavy and massive, and often-

## FURNITURE AND ITS MAKERS

times built into the structure of the room. Not until the seventeenth century did furniture become lighter, more easily movable, and more comfortable. It was at this period that chairs began to be made with sloping backs and furnished with cushioned seats of leather or woven stuff.

Every age has impressed its artistic standards strongly upon the furniture of the period. Long after Gothic cathedral building had ceased, the cabinetmakers of northern Europe continued to carve their delicate window tracery upon the panels of chests and buffets and to copy the moldings of pier and mullion.

The Renaissance brought a great change in the surface appearance of furniture, and in Italy, France, Flanders, and Germany the new art spirit manifested itself in different forms, each of which reflected the peculiar genius of the people of the land.

But all the earlier developments in furniture were over-

shadowed by the splendid "achievements of French art in the latter part of the seventeenth century. These began under Louis XIV, and continued with undiminished productiveness and refinement of design through the reigns of Louis XV and Louis XVI, to a decline under the Empire.

### LOUIS XV—FURNITURE OF THE BOUDOIR

The foundation by Colbert, minister of Louis XIV, of the Manufactures Royales des Meubles de la Couronne, commonly called the Gobelins, brought together for the production of furniture and tapestry for the royal palaces the most talented designers and expert craftsmen of the time. Of these Charles André Boulle was the master cabinetmaker. His name is



LOUIS XIV CABINET  
EXAMPLE OF BOULLE



FRENCH OR FLEMISH CABINET OF  
THE FIFTEENTH CENTURY

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## FURNITURE AND ITS MAKERS

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commonly identified with marquetry of tortoise shell and brass, which he carried to a high state of perfection; but he was much more than a craftsman. He developed a furniture style that harmonized perfectly in its vigor and magnificence with the splendid proportions of the great royal residences. Large in scale and massive in construction, his pieces rely for their effect upon bold and striking decoration of gilded bronze and marquetry.

Boullé's pieces accord thoroughly with the years of pomp and splendor of Le Grand Monarque; but even before the death of Louis a notable change in the appearance of furniture set in. The nobility, whose resources had been severely strained to maintain the splendor set by the king, found it necessary to substitute smaller apartments for their great rooms and galleries. Moreover, the heroic quality of the earlier Louis XIV decorations was no longer suited to the growing softness and effeminacy of the age. Smaller and more delicate furnishings were demanded. The Louis XIV chairs had borrowed the high upholstered backs, together with the S curves for arms and legs, from the Italians—later on the bold *bombe* curve appeared in the supports of the tables. By the time of the Regency these outlines had become more slender and refined and the reign of the curved line in furniture became established,—a reign that lasted for fully half a century, during which time some of the ablest masters of design that have ever lived played and conjured with curves delicate and curves bold, now bringing forth an outline pure and exquisite in quality, and again with amazing inventiveness interlacing curve with curve in combinations of infinite variety and bewildering richness.

Most Louis XV furniture develops naturally from that of Louis XIV, and is built upon thoroughly structural lines. The reaction,



AN EXAMPLE OF RIESENER MARQUETRY  
STYLE OF LOUIS XV



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## FURNITURE AND ITS MAKERS

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however, against severity and the increasing demand of a frivolous aristocracy for new and more striking effects, gradually produced a style in which decoration was often not subordinated to structure, but made an end in itself.

The rococo (from *rocaille*, rock, and *coquille*, shell) ran its extravagant course with increasing exaggeration and license during the first half of the reign of Louis XV; but it should not be thought of as affecting all the furniture even of this period, for its manifestations were mainly in the field of the carver and bronze worker, and the outlines of furniture were very little influenced, except in the case of the smaller and lighter pieces, such as console



LOUIS XV TABLE

tables. About the middle of the reign the limit of artistic license had been passed and a reaction set in. The ormolu, which had reached excessive size and had become overloaded on the surface, was withdrawn to the edges, and made smaller and more suitable for the delicate proportions of the pieces. In its

place marquetry of beautiful colored woods, more or less practised for over a century, was brought to a perfection never before equaled.

### LOUIS XVI—THE INFLUENCE OF THE CLASSIC

The reaction against the excesses of the rococo which had set in as early as the middle of the eighteenth century continued to gain strength during the next two decades, and to carry the design of furniture farther and farther from the fashion of the early years of Louis XV.

The new impulse turned naturally to the straight contour. This meant almost inevitably the adoption of classic lines. At first the change showed itself in the straightened bodies of commodes, cabinets, and writing tables, which still retained their curved supports. Finally the legs themselves were made straight or rather tapering; until by the end of the reign of Louis XV the curved outline had quite disappeared



LOUIS XVI COMMUNE

and the style called Louis XVI was fairly launched.

The ormolu takes new forms. It is limited to the edges and to frames of panels, to friezes, and to important centers, and follows the classic spirit: not an outright imitation of Roman or Greek forms, but a charming French interpretation of the

antique. The designs of the metal worker had never been more delicate, or his execution finer. Delicacy and appropriateness of ornament, fineness of proportion, and sobriety of treatment were the ideals of the new cabinetmakers. The art of marquetry was still further advanced, and reached perhaps its culminating expression in the fine examples of Riesener and Röntgen.

It was during this reign that mahogany began to be extensively and almost exclusively used as a cabinet wood, in place of the walnut previously employed. Where walnut was still used, as in the case of chairs, it was generally gilded or enameled. The chair and the canape or sofa stand out as among the most successful achievements of the Louis XVI designers. Simple as to structural lines, their details were worked out with scrupulous care and, from fluted tapering legs to the carved frames inclosing the beautiful tapestry backs, they represent extreme elegance and consistency of style.

Toward the end of the reign of Louis XVI the quality of furniture design degenerated. Instead of charming adaptations and interpretations of the classic spirit, mechanical imitations of Greek and Roman forms appear, and heavy bronze caryatids overweigh and distort the outlines of cabinets and tables. Dull heaviness takes the place of ele-



LOUIS XV COMMUNE

gance and the play of fertile invention. The decline had begun.

## EMPIRE—THE IMITATION OF THE CLASSIC

The new order, built on the overthrow of monarchical society and with no sympathy for delicacy and refinement, desired a setting free from the traditions of the past. The cabinetmakers, however, had only their training of the reign of Louis XVI, and this they could not transcend. For motives they had only their knowledge, or what they considered knowledge, of the antique. On this they endeavored to build a new style by direct adoption of classic forms. In chairs and couches they attempted to reproduce the actual shape used by the Greeks and Romans. Figures of caryatids and sphinxes take the place of simpler structural supports in tables and stands.

Ormolu was no longer employed in an architectural manner in which one decorative detail is set off against another in a play of rhythm and contrast; but was applied as single figures or small ornamental motives on a plain surface of mahogany. Oftentimes this ornament has so little relation to the space decorated that it could well be omitted without loss of real effectiveness. This enthusiasm for the antique passed through Egyptian, Greek, and Roman phases. Heavy and unimaginative



LOUIS XVI  
TABLE



LOUIS XVI  
TABLE

as most of the Empire pieces seem, it can at least be said that they are more consistent and satisfying than the inharmonious mixture that characterized the furniture of the last year of Louis XVI. Many of the Empire chairs indeed are of real dignity and beauty of proportion. In some of these ormolu, introduced for the first time in chairs, was used in





JEWEL CABINET OF MARIE LOUISE  
LATE EMPIRE

count about 1735, and evidently rapidly built up a very flourishing establishment, inasmuch as the "Gentleman and Cabinetmaker's Director," which he published in 1754, contains a wide variety of designs suitable only for wealthy customers.

The "Director" contains many designs that are fantastic, and many that are difficult and even impossible to execute. Fortunately Chippendale's fame does not rest upon these designs, made to catch the eyes of his richer patrons, but upon the pieces actually made, and it is refreshing to see how much finer are these latter, evolved by the trained craftsman, understanding every limitation and every possibility of his material. Chippendale's chairs represent by far the best expression of his genius. Starting with the modified Dutch

combination with polished mahogany; but in most cases the woodwork was sparingly carved with rosettes and enameled in white and gold. For the coverings, silk brocade and appliqué in the prevailing colors of yellow and red took the place of tapestry.

## CHIPPENDALE—THE MASTER OF LINE

The French styles were the result of many designers working upon common lines; but in England during the last half of the eighteenth century certain noted individual cabinetmakers set the fashion, and for a period of years the designs of Chippendale, Hepplewhite, and Sheraton were each in turn recognized as the established vogue.

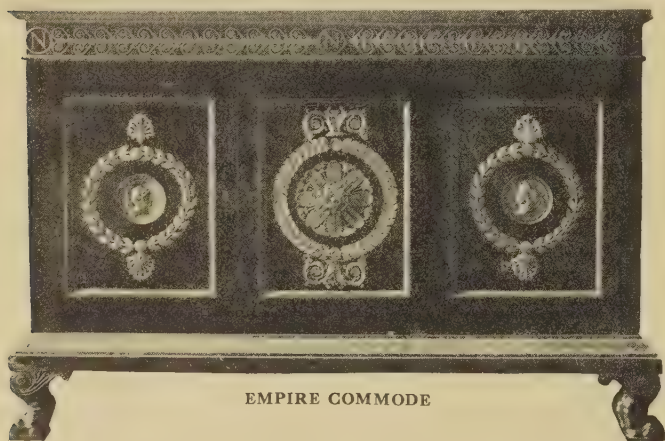
Thomas Chippendale began business in London on his own ac-



EMPIRE ARMCHAIR

## FURNITURE AND ITS MAKERS

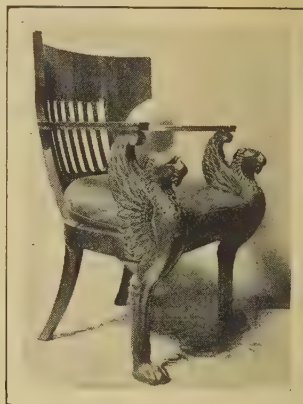
forms introduced by William and Mary and Queen Anne, in which the *cabriole* leg with ball and claw feet and the flowing curved back with solid splat are the prominent features, he soon developed an individual style marked by great dignity, strength, and originality. His earliest chairs are perhaps the finest. In these the *cabriole* leg is always employed, and the side frames of the back curve outward as they run up to more or less pronounced ears at the top. The top rail takes more or less of a cupid bow shape, and the central splat fills in the inclosed space. It is in the design of these central splats and the inclosed frame-



EMPIRE COMMODE

work that Chippendale is at his best. The almost inexhaustible variety of figure in these pierced and interlaced centers, always in the happiest relation to the framework, gives the principal interest to these chairs, and stamps Chippendale as one of the great masters of design.

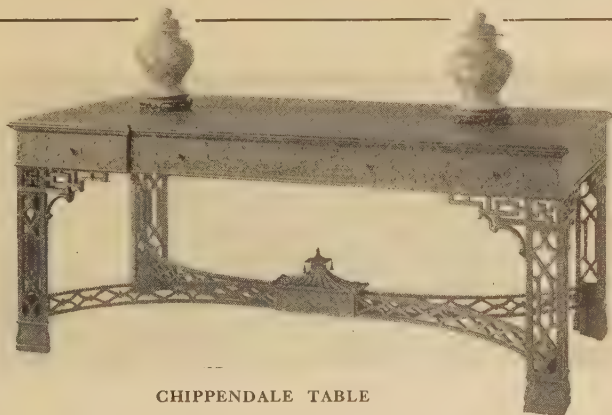
Chippendale's styles represent many influences. His early work was patterned closely upon Queen Anne models; but with the "Director" appeared many examples of Gothic and fretted furniture. The Gothic, unsuitable as it was for domestic use, obtained little vogue; but the ornamentation of chairs and tables, either by open or, more commonly, applied fretwork, was popular for a dozen years or more,



EMPIRE ARMCHAIRS



CHIPPENDALE PIE-  
CRUST TABLE



CHIPPENDALE TABLE  
*This table shows strong Chinese influence.*

and is characteristic of some of Chippendale's most successful if not most showy productions.

During this same period a rage for things Chinese possessed the popular taste, and in many latticed chair backs and canopied tops of cabinets the versatile cabinetmaker catered to this new interest.

Besides his chairs, the name of Chippendale is closely associated with the charming tripod tables, generally made with tilted top and often with molded or "pie crust" border, with the flat card tables so much used in the gaming of the period, and with the all-china cabinets and bookcases with glass fronts, and oftentimes with a characteristic broken pediment at the top.

The two other men who identified their names with English styles worked under the influence of the classical revival brought about in

England largely by the influence of the brothers Adam. In the case of Hepplewhite this influence greatly affected but did not absolutely determine the style; for this practical cabinetmaker was a

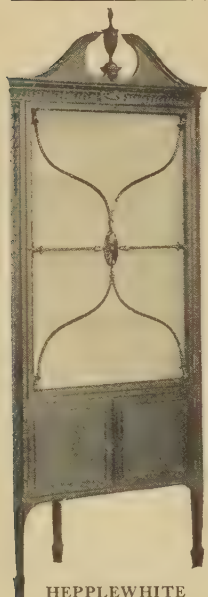


CHIPPENDALE SETTEE—FRETWORK



CHIPPENDALE  
ARMCHAIR





HEPPLEWHITE  
CORNER CABINET.

man of independent if not original ideas, and his work bears a strong stamp of individuality. Hepplewhite died in 1786, and the "Cabinet-maker and Upholsterer's Guide," published by his widow and partners in 1788, shows us in the form of a trade catalogue much of the spirit and quality of his work.

## HEPPLEWHITE—THE EXPONENT OF ELEGANCE

The most characteristic designs of Hepplewhite are his chair backs. These are commonly shield or oval shaped, with open center splats, in the center of which were often introduced the ostrich plumes of the Prince of Wales. Another form of back frequently employed by Hepplewhite was that with slightly curved sides and strongly bowed top, known as the "camel back."

The legs of Hepplewhite's chairs are almost always tapering and square in sections and end in a spade foot. The proportions of these chairs give an effect of extreme elegance and refinement. They seem almost fragile; but the material is disposed with such skill and the workmanship is so excellent that in reality they are far stronger than might appear.

From the time of the Middle Ages the buffet has existed as an important article of furniture; but to Hepplewhite is due the credit of perfecting the sideboard in its present English form. He combined the pedestal cellaret and side table of Robert Adam in one structure, and effected a union of utility with elegance, which he executed in many pleasing designs of bow and serpentine front.

To Hepplewhite we must also give credit for the most refined and tasteful use of inlay and of veneers to be found in English furniture. On the doors of wardrobes and on the front of drawers he employed veneers of the beautiful curl mahogany that came into favor about 1760, and on the front of his solid mahogany tables,



HEPPLEWHITE COMMODE



EXAMPLES OF HEPPLEWHITE CHAIRS



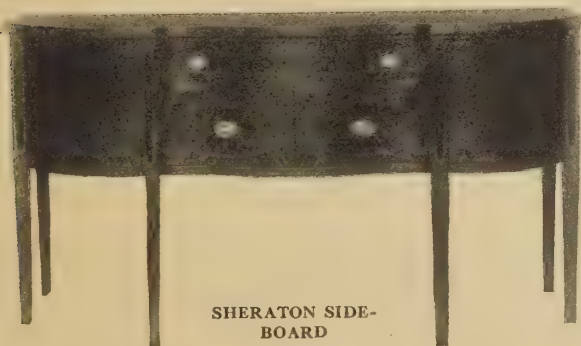
EXAMPLES OF SHERATON CHAIRS

sideboards, and bookcases he substituted for carving the inlay of low-toned colored woods in the form of lines and narrow bands and other ornamental motives.

## SHERATON—THE PURIST

The last of the three great cabinetmakers represents the culmination of the classic spirit derived both from the brothers Adam and the French Louis XVI style. Sheraton's productions, or rather his designs, depicted in the "Cabinet-maker and Upholsterer's Drawing-Book," have little of the vigor and strength of Chippendale's work; but they are always characterized by delicacy and refinement.

Sheraton designed furniture both in mahogany and in satinwood, decorated by inlay and by painting, and it is with this last style, the introduction of which was largely due to the popularity of the gifted young artist Angélique Kauffmann, that he is particularly identified.



SHERATON SIDE-BOARD

His work in mahogany is characterized by simplicity of form and by the tasteful use of inlay, in which respect he was perhaps the equal of Hepplewhite.

His chair backs are almost always based upon the straight line, and, although sometimes made petty by the introduction of inappropriate classic

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# FURNITURE AND ITS MAKERS

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ornament, they exhibit on the whole much skill and refinement in composition. In the legs of chairs and tables he almost invariably used turned and tapering supports, which were frequently decorated by reeding. In the sides and often the backs of his chairs he reintroduced the vogue of canework, which had not appeared in fashionable furniture since the seventeenth century.

Sheraton's satinwood furniture took the form mainly of commodes or bureaux, small writing desks, toilet tables, and other lighter articles for the boudoir. The daintiness and elegance of some of these pieces decorated by the brush of Angélique Kauffmann or Pergolesi challenge comparison with some of the exquisite furniture made during the reign of Louis XVI, and they mark the final culmination of English furniture before its degeneration into the mediocrity of later times.

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## SUPPLEMENTARY READING

French Furniture . . . . .	<i>A. Saglio</i>
A History of English Furniture . . . . .	<i>Percy Macquoid</i>
French Furniture in the Eighteenth Century . . . . .	<i>Lady Dilke</i>
Colonial Furniture in America . . . . .	<i>Luke Vincent Lockwood</i>
English Furniture of the Eighteenth Century . . . . .	<i>Herbert Cescinsky</i>
Furniture . . . . .	<i>Esther Singleton</i>
French and English Furniture . . . . .	<i>Esther Singleton</i>
French Furniture in the Eighteenth Century . . . . .	<i>Lady Dilke</i>
The Furniture Designs of Thomas Chippendale . . . . .	<i>J. Munro Bell</i>

## NEXT WEEK'S MENTOR

### SPAIN AND GIBRALTAR

Beautiful photogravures of the Alcázar at Seville, Royal Palace at Madrid, Cathedral of Toledo, the Alhambra at Granada, Cathedral of Seville, the Rock of Gibraltar.

*A Trip Around the World with DWIGHT L. ELMENDORF*  
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NTIQUE CHEST," French or Flemish, of the thirteenth century, is the subject of one of the six intaglio-gravure pictures illustrating "Furniture and Its Makers."

MONDAY DAILY READING IN THE MENTOR COURSE  
PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

PEOPLE have always used furniture; but the kind of furniture we use today is of comparatively recent origin. Wood, ivory, precious stones, bronze, silver, and gold have been used from earliest times in the construction and for the decoration of furniture, but modern furniture is a development of little more than four centuries.

Furniture has always varied in kind and style according to the needs and customs of its users. There are few examples left of really ancient furniture. This is due partly to the perishable materials used in its making, and partly to the fact that the people of olden times had little furniture of any kind. Even the poorest home of today is better supplied with some household appliances than the most aristocratic house of splendid Egypt, tasteful Greece, or luxurious Rome.

And in the long period between the destruction of these ancient civilizations and the Renaissance the making of furniture developed very little. The rulers of Egypt were as well housed as the early kings of England. Household furnishings were the privilege of the great alone. No person of mean degree could or would dare to have used a chair—one of the commonest objects in every modern home. Active people, as they were, living much in the open air, they needed but benches on which to sit at meals, and beds on which to sleep. Our luxuries were not only unknown but unnecessary to them.

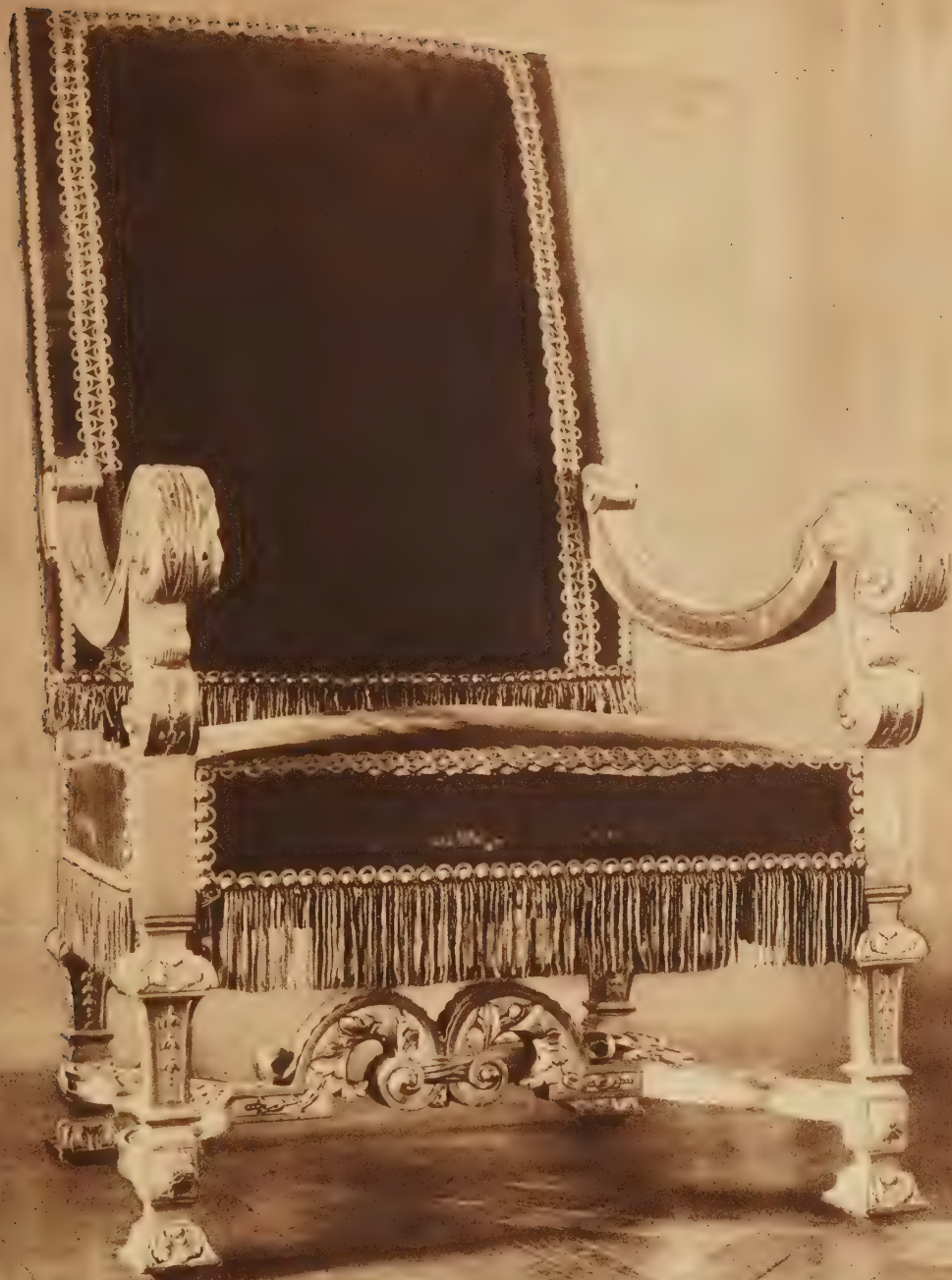
The Egyptians used wooden furniture, carved and gilded; they also used chests

in which to keep things. The tables and couches of the Assyrians were inlaid with ivory and precious metals. The wood used was mostly cedar and ebony. Solomon's bed was of cedar of Lebanon. The furniture of Greece was oriental in form, and from this the Romans absorbed many ideas. The Roman tables were of marbles or rare woods. They used gold and silver plentifully, even cooking utensils being made of these precious metals.

Most medieval furniture of Italian make was richly gilded and painted. In the north of Europe carved oak was used to a greater extent. The feudal halls were furnished with benches carved and paneled. Chests of oak or Italian cypress were used as receptacles for clothes and tapestries. The oak coffer with wrought iron bands shown in the picture is of French make, of the latter half of the thirteenth century.

The Renaissance made a great change in furniture making. Cabinets and paneling were done in the outlines of palaces and temples. In Florence, Rome, Venice, and Milan there began on a large scale the manufacture of sumptuous cabinets, tables, chairs, and chests. Spain, France, and Germany soon followed the fashion, and in England Henry VIII greatly encouraged the art of furniture making.

Then came the great period of furniture, the eighteenth century. From being massive and exceedingly scarce and costly, furniture became light, plentiful, and cheap.



LOUIS XIV ARMCHAIR





LOUIS XIV ARMCHAIR," associated with the period of Boulle and Marot, is one of the six intaglio-gravure pictures illustrating "Furniture and Its Makers."

TUESDAY DAILY READING IN THE MENTOR COURSE  
PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

THERE was no limit to the prices a reckless and profligate court was willing to pay for luxurious beauty during the sumptuous, extravagant reign of Louis the Magnificent of France. For much that was most splendid and beautiful in furniture making at this period stands the name of Charles André Boulle. His imagination and skill were given full play, and he proved equal to the demands made upon him.

Boulle was a remarkable man. In a court whose only thought was of pleasure and display, he realized that his furniture must not only excel all others in richness, beauty and cost; it must also be both comfortable and useful. He was appointed cabinet maker to the Dauphin, the heir to the throne of France. This distinction, together with his own tastes, led him to copy some of the manners and bearing of his rich customers.

He was an aristocrat among furniture makers. He spent the greater part of his large fortune in filling his workshop with works of art. His warehouses were packed with precious woods and finished and unfinished pieces of magnificent furniture. In his own rooms were priceless works of art, the collection of a lifetime,—gems, medals, drawings, and paintings, which included forty-eight drawings by Raphael.

Boulle's ruin came in a single night. When he was seventy-eight years old all his property was destroyed by fire. His loss was not only of fortune, but of reputation as well; for when he was down

and out he resorted to tricks and questionable dealings which brought him many lawsuits. He died in debt and poverty, a discredited and broken man.

The English court vied with France in its extravagance, and heaped honors and wealth on the man who, like Boulle, in France, was foremost among designers of furniture in this country. The authorities on fine furniture frequently speak of Marot's work in connection with that of the great Boulle. Daniel Marot was the son of Jean Marot, an architect and engraver. After he went to England with William III he principally concentrated his talent upon the adornment of Hampton Court Palace. Much of the furniture at Hampton Court bears unmistakable traces of his authorship. At Windsor Castle also there is a silver table that is attributed to him.

Marot's work differs from that of Boulle in that he inserted, in medallion form, pictorial subjects in a heavy framework of ornament. In other pieces the inlay took the form of geometrical, floral, and animal patterns, combined with the warmer and more beautiful tints of the exotic woods. The whole was marked by an unsurpassed degree of excellence in workmanship.

Besides furniture Marot designed carved chimney pieces, panels for walls ceilings, and wall brackets. He was also famous as a designer of gold and silver plate, and he even made tea urns and cream jugs.





LOUIS XV SIDEBORD," stamped with Riesener's name, is the subject of one of the six intaglio-gravure pictures illustrating "Furniture and Its Makers."

WEDNESDAY DAILY READING IN THE MENTOR COURSE  
PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

THE early years of the life of Jean Henri Riesener would seem to indicate that he was born under a lucky star. But long before his death, at the age of seventy-one in the first decade of the nineteenth century, his star had set. Before the outbreak of the French Revolution he commanded enormous prices for his work. One small table that he constructed is said to have been sold for more than a thousand dollars. Yet in his old age he was only saved from utter ruin by his son, a portrait painter.

Oiben, the famous and successful furniture maker, under whom Riesener served as an apprentice, died and left, besides a young and handsome widow, one of the largest workshops in Paris and a large fortune. The young man promptly married the widow, and upon her death six years later came into possession of both the property and the fortune. Three years later he married the daughter of a citizen of Paris; but again his marriage proved of short duration, for after a few stormy years of wedded life he took refuge in the new divorce laws of the country, and returned again to the state of single blessedness.

Oiben, his master, had been commissioned by King Louis XV of France to make a bureau. King Louis was called the "well beloved," although he was really hated by the majority of his sub-

jects. This bureau contributed greatly to Riesener's fame; for its construction took three years, and, Oiben having died in the meantime, his pupil completed it.

The massive bronze doors of this royal bureau were ornamented with elaborate and intricately modeled figures, and the whole was fashioned after a complete and perfect miniature model. The degree of craftsmanship that was brought to bear upon this historical piece of furniture was of such a character that a second bureau, built similarly, was begun and completed by a competitor before the original was finished.

Riesener became a greater artist than his teacher, Oiben, and was recognized as one of the leading furniture makers of his time. His great activity is shown by the quantity and elaborate detail of the furniture he made.

At the beginning of the French Revolution evil days came upon Riesener. Those wealthy customers who did not flee and escaped the guillotine were made bankrupt. In 1793 he held a sale of his prized collection of furniture; but he was forced to buy most of it back himself. A little later he tried again to realize some money on the furniture; but this also was a failure.

His son, who had joined the army, returned to Paris and saved the aged furniture maker from starvation.







“CHIPPENDALE PARLOR SET,” showing chairs in the style of this great furniture maker, is the subject of one of the six intaglio-gravure pictures illustrating “Furniture and Its Makers.”

THURSDAY DAILY READING IN THE MENTOR COURSE  
PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

A YOUNG art student came to a furniture shop in London and the talk was of beauty of line, the dignity of proportion, and the introduction of mahogany in the manufacture of furniture. The art student afterward became Sir Joshua Reynolds, the world famed painter. The furniture maker was Thomas Chippendale, known as “King of the Eighteenth Century Furniture Designers.” And to these early friendly talks and arguments Chippendale attributes his reputation as a master of line and a genius of proportion.

Before the time of Chippendale most of the furniture was made of the heavier native woods, such as walnut or oak. Mahogany made a powerful appeal to him, because of its highly polished surface and the exquisite beauty of the wood itself; for the young cabinet maker who came up to London from Worcestershire had a passionate love of beauty and he was a master workman. From his father, who had achieved considerable local fame, he inherited this love, and he had learned how to make the wood carvings that are characteristic of his designs.

After a fire he converted four adjacent dwelling houses into a shop, which was situated on St. Martins Lane, in the fashionable section of London; and be-

cause he protested against the amount of his taxes it seems probable he was prosperous. Moreover, he belonged to the Society of Arts, with Gibbon the historian, Richardson the novelist, Dr. Johnson the lexicographer and Horace Walpole the politician. If you add to this that he married in 1748 and died in 1779, there is summed up practically all there is known of Thomas Chippendale himself.

Chippendale not only made beautiful furniture, but he made it the fashion. He was recognized by both the nobility and gentry not only as an authority on the subject, but as an artist. He was probably better known as a designer of chairs than of any other form of furniture. Chippendale was familiar with artistic designs in Japan, Italy, and Spain, and was ready always to take ideas from the humble as well as the great, as is shown from the fact that subscribers to his book, “The Gentleman and Cabinet-Maker’s Director,” range from the Duke of Northumberland to a local bricklayer. A large part of his reputation is attributed to this book, which was not so much a guide to his finished productions as an outline of the designs he would like to make. And these designs have served as a guide to furniture makers ever since.



LOUIS XVI CHAIR, WITH BEAUVAIS TAPESTRY





## LOUIS XVI CHAIR WITH BEAUVAIS TAPESTRY" is the subject of one of the six intaglio-gravure pictures illustrating "Furniture and Its Makers."

FRIDAY DAILY READING IN THE MENTOR COURSE  
PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

AT forty years of age Thomas Sheraton was a poverty-pinched journeyman cabinet maker and Baptist preacher in Stockton-on-Tees. Then in 1790 he went to London, where he found even a greater poverty, but where he made for himself as a designer of furniture a name that will last as long as the world loves beautiful things. The fifteen remaining years of his life were tragically sad.

Sheraton's knowledge was gained through years of hardship and privation. He lived to see his chosen art reach its zenith, and then to see it fall away. He had scarce perfected his creations when they were overwhelmed by a wave of bad taste that swept much beauty from English furniture.

When Sheraton reached London he hadn't enough money to set up shop, much less to employ skilled workmen. So, instead of making furniture, he wrote about it, varying this occasionally by writing sermons or tracts. He made little money, but many enemies, for he had a bitter tongue.

Adam Black, afterward the famous publisher, was then a printer's apprentice, and lived for a time in Sheraton's humble home. "The night I arrived," Black wrote, "there were but two cups and saucers, one of which I used, Sheraton's wife sharing her young daughter's porridge bowl."

Black published Sheraton's "Encyclopedia of Furniture." This brought Sheraton some fame, but little food. The big work showed the great range and variety of Sheraton's art.

We love his furniture for its finely curved surfaces, graceful sweeps of sideboard and cabinets reflecting the light. Aside from its beauty, Sheraton's furniture was essentially practical—sometimes in most original fashion. For example, he invented a summer bed divided in the center so as to give a greater circulation of air. There was likewise a hollow-front sideboard that became popular for the ease with which a butler could reach across for a stray glass or piece of china ware. Possibly his "conversation chair" was the most original of all, designed as it was for the beaux of Georgian times whose coattails were too costly to be sat upon. The proper position in this chair was for the sitter to face the back of the chair, with his arm resting on the top rail, so that his coattails could hang. The so-called "Pouch Table," much beloved today by neat housewives, was Sheraton's invention. It was a work table with a pouch of silk on each side.

Besides his great book, Sheraton got up a handbook for the benefit of his brother craftsmen, in which he gave in a helpful manner minute descriptions of his various pieces. The spirit that prompted him to do this was the finest thing in Sheraton's nature. He had his faults. He was narrow, self-centered, and bitterly resentful of the success of others, but he believed it to be a man's duty to give to the world the benefit of his full knowledge, and he sacrificed himself through life to do this.



LOUIS XVI CABINET



LOUIS XVI CABINET," a striking example of Louis Seize furniture, is the subject of one of the six intaglio-gravure pictures illustrating "Furniture and Its Makers."

SATURDAY DAILY READING IN THE MENTOR COURSE  
PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

GEORGE HEPPLEWHITE was one of the great names in furniture making. He published a book, "The Cabinet Maker and Upholsterer's Guide, or Repository of Design for Every Article of Household Furniture in the Newest and Most Approved Taste," on which his reputation rests. This book went through three editions in 1788, two years after the author's own death.

The designs in his book are characterized by comfort rather than artificiality. With this is combined great technical excellence and extreme lightness and durability. Curiously, however, these designs are not all of equal value. Some are as good as the best work of any era, while others are most commonplace.

Before Heppelwhite's time the sideboard had been used as an ornament only. He made it useful as well, by giving to it the functions of the old time buffet.

Although even at that time tea cost five dollars a pound, its use had become very popular throughout England. Heppelwhite introduced many articles that had to do with the tea service. Many peculiarly constructed and choice urn

stands, tea trays, chests, and caddies are attributed to him.

Heppelwhite's furniture had an interesting characteristic. The legs tapered delicately on the inside faces only, and were finished with a ball or square foot. This gave the impression of grit and power to otherwise fragile furniture.

There were several stock designs or ornaments of which this furniture maker made frequent use. He was particularly fond of inserting ovals in the backs of his chairs. Frequently a carved ear of corn was used as a decoration. Heppelwhite also made abundant use of a Prince of Wales feather in delicate carving, combined with an inlay of colored woods. This use of the royal plume was attributed to his loyalty to the Prince of Wales. It was conclusive proof of the popularity of the Prince's party when the illness of George III caused such national strife.

The fact that he was accused by his enemies of plagiarism does not detract a bit from his real position. It shows rather that, like all real artists, he remained a student until the close of his career. He never disdained to profit by the experience and teachings of others, even those less eminent than himself.



# THE MENTOR

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## SPAIN AND GIBRALTAR

TOLEDO CATHEDRAL

SEVILLE CATHEDRAL

ROYAL PALACE, MADRID

THE ALHAMBRA,  
GRANADA

ALCÁZAR AT SEVILLE

GIBRALTAR



*A Trip Around the World with  
DWIGHT L. ELMENDORF, Lecturer and Traveler*

ONE is the ancient glory of Spain. To the visitor it appeals chiefly as a country of a splendid past. This is not true, of course, of some of the more populous localities. Barcelona is full of life and commercially enterprising, and Madrid is full of activity and is a natural center of interest as the capital of the nation. But many of the cities and towns of Spain attract chiefly as interesting and picturesque survivals. They breathe the atmosphere of a former age. We feel the influence of it wherever we turn. Spain is not much traveled by tourists. More would go perhaps if they realized what splendid scenery was there, and how rich in historic and romantic associations the country was.

Since the days of the first inhabitants, the Iberians, and beginning with the Celts who crossed the Pyrenees some five hundred years B. C., Spain has been invaded by Phenicians, Carthaginians, Romans, Vandals



**GENERAL VIEW OF TOLEDO**

*Toledo is one of the most ancient cities in Spain. It was at its zenith under the Moors. Later it became the residence of the kings of Castile.*

and Visigoths, Arabs and Moors, and each of these races has left evidences of its dominion, in monuments of one kind or another, in architectural forms, in roads and buildings, and in the language and customs of communities. The interesting Basque people of the northern provinces of Spain are declared by students of history to be almost unmixed descendants of the original Iberians.

## THE GLORY THAT WAS SPAIN'S

And in these many years what glory has been Spain's! She has been aptly called an "eddy of tribes and races." Under Moorish rule she commanded the Mediterranean. Then as a Christian kingdom, beginning with Rodrigo the Cid and Alfonso VI in the eleventh century, and extending through several hundred years under such famous rulers as Ferdinand and Isabella and later Charles V and Philip II, Spain acquired the whole peninsula and rose to be a great world power. In war she was a dreaded foe of France, England, and the Netherlands. Her armada for years swept the seas. In search of treasure and to extend Spain's power and possessions, Vasco da Gama discovered India and Columbus opened up the new continents of the western world.

All the achievements of Spain in the brilliant past are brought home to the visitor who spends even a few weeks in that country. So many

things in Spain are interesting for what they *were*! The visitor soon comes to know the mood of Washington Irving, who dwelt for a time in the Alhambra. His impressions are like those of a beautiful dream. Irving withdrew from the world of his day and immersed himself in the romance of the past. That is the mood in which the traveler will enjoy himself most when visiting many places in Spain.

### THE LAND OF THE DONS

The very entrance to Spain is a fit preparation for the strange, interesting and beautiful things to be seen there. No one can forget the day that he crosses the impressive boundary between France and Spain, winding about and tunneling through the majestic Pyrenees. Once this superb mountain range is passed, the traveler feels as if he had come upon a different world from any that he has seen before. His attention turns first, most naturally, to the great cities, which differ essentially from one another. Perhaps no two more contrasting cities could be selected than Toledo and Madrid. Toledo was from the earliest times a capital city. The Romans, Goths, Moors, and finally the Christians, made it the headquarters of authority.

It was the scene of the triumph of that world-admired hero of the eleventh century, Rodrigo the Cid. Toledo is in all respects an impressive relic of bygone splendor. Madrid, on the other hand, is a modern city. In the days when Toledo was most magnificent and had a population of over 200,000, Madrid was a little town. Today Madrid numbers over 500,000 inhabitants, while Toledo's population



PUENTE DE TOLEDO, MADRID

*The bridge of Toledo at Madrid was completed in 1872. The banks of the stream are continually rising, and the piers are therefore partly buried in the ground.*

has dwindled to less than 30,000. In Toledo we find many things as they have been for hundreds of years. The city is still famous for its swords. The Toledo blade is known the world over today as it was in Roman times.



The traveler does well to visit Toledo first. Its very situation is extraordinary. The river Tagus flows about it and almost binds it in like a rope. The banks of the river are rocky and steep, and spanned by several interesting old stone bridges.

## A CITY OF THE PAST

The effect of Toledo viewed from the south and looking across the gorge through which the river flows is remarkable. The city is inclosed within ancient Moorish and Gothic fortifications, and presents an aspect of a jumble of housetops dominated by two great structures, the cathedral and the Alcázar.

Enter Toledo, and you find novelty and picturesqueness on every side. The streets are narrow and crooked. The houses are blind and forbidding on the outside, reserving their attractions for their inner courts. Everything about you is strange and curious, and full of historic significance. If you wish to get the history of Spain in condensed form, you will find it in Toledo.

The cathedral is the most important feature of the city, and one of the finest and most interesting in Europe. The religious life of Spain centered there for centuries. On that site a Christian temple stood in the sixth century. When the Moors came they made a mosque of it. Then Alfonso VI took possession in 1085, and the Moors were driven out. In the thirteenth century the old building was torn down and the present edifice was begun. During 265 years it was in course of construction—a lifework for many architects and artisans. And there the great archbishops of Toledo controlled the government and civilization of Spain for years. Everything of importance that made Spanish history was then in their hands. You are made to realize this when you visit the cathedral. It con-



**PUERTA DEL SOL, MADRID**

*The "Gate of the Sun," the big square in the center of Madrid and the busiest spot in the city, has long been the real political arena of Spanish history.*



THE ESCORIAL

*This immense building was constructed at the great cost of over \$3,000,000, by Philip II of Spain. It was the result of a vow made by the king to build a monastery to Saint Lawrence.*

tains many valuable relics of history and art treasures. When you have seen these go to the tower. The view will repay you. The most prominent object to be seen from there is the Alcázar, standing on the highest ground of the city. This building is the phoenix that has risen over conflagrations of former structures on that

site. The original building was a Roman citadel. When the Cid reigned supreme, in the eleventh century, he resided there. Afterward fires consumed the building, and it was rebuilt several times. It has been in turn a castle, a palace, a cadet academy, and now it stands there a stately and imposing monument to the past.

## MADRID, THE CAPITAL OF SPAIN

Madrid was made the capital by Philip II in 1560. It was not by nature attractive. The winter winds are cruel, and the summer heat is intense. The country roundabout is bleak, and for years after it became the capital it remained a city of small buildings and unimposing appearance. But the court being there, it was the center of all political and religious activities. Arts and letters received their greatest stimulus under the patronage of church and court. Cervantes lived there, and it was in Madrid that he finished his immortal "Don Quixote." The Bourbons came into power in the eighteenth century, and then the great royal palace was built. After that Madrid increased rapidly in population and improved in appearance. Today it is a city of great activity, full of life, gaiety, and fashion; in short, the Spanish Paris.

The two things that command most interest in Madrid are the palace and the museum. The palace, which stands on high land on the site of the old Moorish Alcázar, was erected between 1738 and 1764, and is a most imposing structure, no matter from what side it is viewed. Some



THE ESCORIAL

*One of the monks of the monastery on the balcony, overlooking the formal gardens.*

Europe. There is a magnificent representation of the Spanish school, and especially of the great painter Velasquez. There are sixty pictures of his, including some of his most brilliant works. There are also many splendid examples of the art of Murillo, and many paintings by Rubens and Van Dyck.

## THE ESCORIAL

Situated twenty-seven miles from Madrid is the village and palace of Escorial. The Escorial is a most extraordinary building. Many of the Spanish people regard it as the eighth wonder of the world. It is a fitting memorial of the cold, cruel monarch

idea of its immensity may be gathered from the statement that it covers 26,900 square yards of ground and its sides are 500 feet long. Like many great structures in Spain, it is built of native granite. It is not easy to gain access to the interior of the palace. Sometimes in the absence of the royal family permission may be obtained, and those who have the privilege of being admitted find there many relics of historic value, a priceless collection of tapestry, a number of most interesting old works of art, and a library containing many volumes of unique worth.

The collection of paintings in the art museum is one of the finest in all



LIBRARY OF THE ESCORIAL

*This splendid room contains many rare and valuable works. The older books stand with their fronts toward the spectator and have their titles stamped on the gilt edges.*



who built it. It is related that Philip II constructed the Escorial in fulfilment of a vow, made during the battle of St. Quentin, which took place on Saint Lawrence's day, August 10, 1557. King Philip declared that he would, in case of victory, erect a memorial building to Saint Lawrence that would transcend any structure of its kind that had ever been built before.

Saint Lawrence, it will be remembered, was burned to death on a gridiron, and it is said that, in memorial of this, the structure of the Escorial was planned to resemble a gridiron in form. There is nothing authoritative to substantiate this tradition, however. It is simply the story that goes with the place. This monstrous building was begun in 1563 and was completed in 1584. It is a monastery and a palace at the same time. Its vastness overwhelms the mind. At first sight you are awed by the solemn, stern, and forbidding aspect of the build-



THE LEANING TOWER OF  
SARAGOSSA



GRANADA AND THE ALHAMBRA

ing, and this first impression is deepened after going through the immense courts, corridors, and chambers. It has but little ornament to relieve its severity. It is the work of a morbid and superstitious man. As one visitor has put it, "Philip was the proudest

*The Alhambra occupies the plateau of the Monte de la Assabria. This wonderful building was begun by Mohammed I, who was the originator of the motto "Walâ ghâliba ill' Allâhtâ'âlâ" (there is no conqueror but the Most High God), which is so conspicuous among the inscriptions of the Alhambra.*

among kings and the most bigoted among devotees. What wonder that he should build a convent and palace and make its costliest room his sepulcher!"

The Escorial staggers description. Perhaps an adequate idea of it may be had from a brief statement of facts. It cost three and one-quarter million dollars, and covers 500,000 square feet. It is 700 feet long, 580 feet wide, and is divided into sixteen courts. The great towers at the corners rise 200 feet. The main cupola or tower above the church, in the center, is 320 feet in height. When we add that there are 86 staircases, 89 fountains, 15 cloisters, 1,200 doors, 2,600 windows, and miles of corridors, we sum up in a measure the astounding dimensions of this wonderful structure.

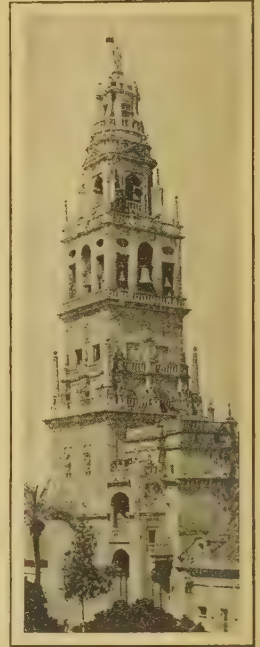
The Escorial is well kept by the Augustinian brothers who are in charge. The surrounding terrace and gardens are carefully cultivated, and these outer adornments help a little to soften the austerity of the stupendous pile of granite buildings.

In this country of contrasts there is no more striking contrast than that between the cruel Escorial and the romantic Alhambra. It is for the greatest treat of all for a visitor in Spain awaits him there. Granada is picturesquely situated in a valley, on ground that rises toward the hill of the Alhambra.



**PALACIO DE GENERALIFE, GRANADA**

*The Palace of the Generalife was the summer residence of the Moorish kings. This interior view shows the Patio de la Acequia.*



**BELL TOWER, CORDOVA CATHEDRAL**

*This tower is three hundred feet high, and was built on the foundations of the Moorish minaret. At the top is a figure of Saint Raphael with a weather vane.*



A SEVILLE INTERIOR

*The private life of Seville is focused in the inner courts of the houses. This picture shows the beauty of one of these courts.*

tural splendors and of its romantic interest. Washington Irving has done most for the subject in his "Tales of the Alhambra." He lived there for a time, and wrote there during his stay. You will find his name registered in the visitors' book under date of 1829. The Alhambra, like many Moorish buildings, is severely simple on the outside; but when you enter your senses are captivated by the exquisite beauty of design and decoration that stretches out before you as you go through the courts and halls of this wonder palace. While in the whole it presents an effect of uniformity, there is infinite variety in detail, and there are countless forms of beauty about you that captivate the mind and fill the soul with delight.

Aside from the Alhambra there are two buildings in Granada that command special attention,—the Palace of Charles V, which adjoins the Alhambra, and the Palace of the Generalife. Both of

The view from the highest points is beautiful.

## THE ALHAMBRA

Granada is not especially attractive in itself. It is chiefly a city of the past. It is the Alhambra that draws the visitor there. This celebrated building is a dream of Moorish magnificence made real. It is impossible to do justice to its wondrous beauties in brief space. An extensive literature has been written in description and in appreciation of its architec-



THE GARDENS OF THE ALCÁZAR, SEVILLE

*The plants and flowers of these gardens are very beautiful.*

NOTE.—Further information concerning the Alhambra will be printed in a future number of The Mentor, devoted to "Beautiful Buildings of the World."



them have features of great architectural beauty. The former building was never completed. The palace of the Generalife is situated to the east of the Alhambra and 165 feet higher. It was the summer residence of the Moorish kings. From there the finest view about Granada can be had, covering the Alhambra below and stretching far across the *vega* (plain) to the distant mountains. The interior of the Generalife in its time must have been as beautiful as that of the Alhambra. The most beautiful spot is the garden of the Generalife, with its terraces, pools, grottoes, hedges, and overhanging trees.

### SEVILLE

It is a great relief to turn from the squalor in Granada to the comforts and delights of Seville. There is no town or city in Spain that can compare in charm with Seville. By its snow-white cleanliness, its fragrant fruit and flowers, its luxurious foliage, its gay and harmonious life, it invites the traveler to stay—and few can resist the invitation. Once introduced to the home life of the inhabitants, the visitor is apt to renounce gladly for a time all thought of departure. Everywhere about him is competence, comfort, and content. It seems as if families vie with one another in making their homes attractive. The family life is in the inner court or *patio*. That is the summer parlor, and there in the midst of flowers, plants, and beautiful birds friendly parties gather in happy companionship. It is in Seville, it seems to me, that the life of the native

Spaniard may be seen in its most attractive light.

The two most notable sights in Seville are the Alcázar, which was the palace of the Moorish kings and afterward the home of Spanish rulers, and the cathedral, which is one of the finest, largest, and most beautiful Gothic churches to be found anywhere.

The Alcázar has



**THE HARBOR AT BARCELONA**

*Through Barcelona passes almost one-fourth of the entire foreign commerce of Spain. This city is the most important-commercial and industrial town in Spain, and has a population of 530,000.*



**FORTIFICATIONS AT GIBRALTAR**

*This, the key to the Mediterranean, is one of the most important coast fortresses in the world. It has been in possession of Great Britain since 1704.*

exterior of the cathedral arrests the eye of a New Yorker at once, —the tower. He is apt to exclaim on sight of it, "The Madison Square Tower!" The similarity is close. When the plans of the Madison Square building were made the tower of Seville was copied.

We have gone now far to the south. A few miles brings us to Cádiz, on the ocean coast, or Malaga on the Mediterranean. The distance from either of these two attractive cities to Gibraltar is short.

## GIBRALTAR, THE IMPREGNABLE

And when we reach Gibraltar the change of scene and life is abrupt and almost startling. If we go to Gibraltar by the road from Spain, we cross a narrow strip called Neutral Ground. It is arbitrarily fixed territory between Spanish and British ground. It is so low that it can hardly be seen from a distance. The effect is to make Gibraltar seem like an island. In case of emergency it would not be difficult to blow up this neutral strip and make an actual separation.

much of the beauty that is to be found in the Alhambra. Many of the interior decorations are not of the original building, but were the result of a restoration, and in this work many of the designs were frankly borrowed from the Alhambra.

The cathedral is one of the largest and most beautiful in Europe. Within this great building there are so many interesting and valuable works of historic and art interest that it might fairly be called a museum. One feature of the



**VIEW ACROSS THE NEUTRAL GROUND BETWEEN GIBRALTAR AND SPAIN**

*In the distance is seen the misty outline of the Rock*

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# S P A I N                      A N D                      G I B R A L T A R

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The rock of Gibraltar has been for years the symbol of stability and of strength. It is in a military sense the "key to the Mediterranean." It was taken by the British in 1704, during the war of the Spanish Succession, by Admiral George Rooke, who commanded the British fleet. It has been fortified by the English government in a manner that is most discouraging to anyone contemplating a hostile advance through the straits.

The shape of Gibraltar is that of an enormous lion. As Thackeray says, "It crouches there, to guard the passage for its British mistress." At the base of the rock are batteries; up on the summit are guns of heavy caliber, and over its face are holes through which cannon muzzles look out across the water like sullen and malignant eyes.

Gibraltar is over 1,400 feet high and is composed of limestone. Under its present conditions of fortification it is declared to be impregnable. It looks it. At the foot of the great rock is a town of 30,000 inhabitants, of whom 6,500 are soldiers, composing the British garrison. In this town is to be found a cosmopolitan mixture of men, and the character of it shifts from time to time according to conditions of traffic through the straits. There is enough to entertain a visitor for a day. Life there for a long time must grow monotonous. The impressions, however, of a single day at Gibraltar are not forgotten. You carry away the conviction that, whatever might happen to anything else in this world, Gibraltar is likely to stay.

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## SUPPLEMENTARY READING

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Spanish Cities . . . . .	<i>C. A. Stoddard</i>
Spain and Morocco . . . . .	<i>Henry T. Finck</i>
Castilian Days . . . . .	<i>John Hay</i>
Tales of the Alhambra . . . . .	<i>Washington Irving</i>
Spain . . . . .	<i>Edmondo De Amicis</i>
The Story of Spain. . . . .	<i>E. E. and Susan Hale</i>
Spain: Its Greatness and Decay (1479-1788) . . . . .	<i>Martin Hume</i>
Modern Spain (1788-1898) . . . . .	<i>Martin Hume</i>
A Record of Spanish Painting . . . . .	<i>C. G. Hartley</i>
Gibraltar and Its Sieges . . . . .	<i>J. H. Mann</i>
Gibraltar . . . . .	<i>H. M. Field</i>





**R**ODRIGO, last of the Gothic Kings of Spain, heard in his palace at Toledo that the Moors had crossed from Africa to Gibraltar. A little army led by Tarik landed in 711 and marched northward, conquering as it went. King Rodrigo, with a great force of Spaniards, met them in Andalusia. He commanded the center.

The wings were led by King Witiza's sons, who, hoping to recover the country that Rodrigo had taken from their father, joined the Moors, and pressed with them into battle. Rodrigo was surrounded and cut down. The Moors marched northward, taking city after city in the name of Mohammed, till all Spain was theirs. The last of the Gothic kings had fallen.

From that day to this Toledo has never regained her position as the capital of Spain. In the royal palace Tarik found twenty-five crowns of the old Gothic kings, golden and richly jeweled; the Psalms of David written on goldleaf with dissolved rubies, and the emerald table of Solomon. Those crowns may still be seen; but no one has ever seen the other treasures.

The Moorish kings, though they ruled Toledo mildly, had no end of trouble from the haughty nobility, who, robbed of their high position, were always in revolt against the conquerors. At last Sultan Hakim decided to punish his unruly subjects. He gave them a governor of their own race, who pretended to hate the foreigners, but was secretly in league with Hakim.

Amron soon won the hearts of his people and built a great castle in the middle of the city. There he held a reception for Prince Abd-er-Rahman, to which all the nobles and rich citizens of Toledo were invited. Feeling the honor of royal presence,

which their city had not enjoyed for many years, the Toledans went by thousands to the castle. Told to enter one by one, noble and grandee went in—but not to feast. Five thousand lost their heads in the trap. Amron thought, no doubt, that it was a good joke; but he had not much time to enjoy it. When the people realized what he had done a mob gathered and burned his castle, with Amron in it.

Toledo was early freed from Moorish rule, and the greatest of those who helped to maintain her independence was Rodrigo Diaz the Cid, who, next to Napoleon, is held by many to be the foremost heroic figure in European history. He held important court offices under Alfonso, living in the Alcázar at Toledo. Many poems and stories have been written about the Cid. He belonged to a noble family, married the granddaughter of Alfonso V, and later made himself a king. The fate of a battle was never in doubt if the Cid was fighting; for his side was sure of victory. Toward the end of his life, after hundreds of battles and duels, he made his most famous conquest, the taking of Valencia from the Moors, in 1094. He ruled well and justly for the next five years over Valencia and Murcia, and in 1099 died of anger over the defeat of his favorite lieutenant. The Cid is Spain's hero and saint, familiar to all in legend and in song.







TANDING on the grand stairway of the Royal Palace, his hand upon the balustrade, and looking at the splendor about him, Napoleon Bonaparte said to his brother Joseph, to whom he had given the throne of Spain, "You are better housed than I am." That was the emperor's opinion of the royal residence in

Madrid. To Napoleon the conquest of this ancient and famous land of Spain was one of his greatest victories.

Many people, when they first see the country around Madrid, are surprised at the lack of trees there. It is known that the mountains of that region were once covered with a heavy growth of forest which has since been cut away. The trees were felled to put money into the royal treasury. One reason they were never replanted is that many of the Castilians have a strong dislike for trees. They think only of the birds that nest among the branches and feed in grain fields; they forget that trees are both useful and beautiful in themselves, giving shade and moisture and beautifying the scenery.

In later years a wise government has come to see that the slight loss of farmland is not nearly so important as the effect woodlands have on climate. Groves now dot the landscape with patches of refreshing green, and the climate about Madrid is already improving. It is hoped that the bleak country, which now grows only a spare crop of corn, will become fertile and fruitful again when new forests have influenced a more regular rainfall and a steadier tem-

perature. Scientific forestry can probably redeem the error that was committed centuries ago.

Madrid, though a modern city, has been from the beginning a center of art and literature. Velasquez went there from Seville to spend the greater part of his life. It was there that Cervantes, author of "Don Quixote," lived and died. More important, perhaps, than any other figure in the Spanish drama was Lope de Vega, a native of the city. He led an eventful life while writing poems and plays with wonderful readiness. According to his own statement, more than a hundred of his plays were written so quickly that it took only twenty-four hours from the time he started to compose each one of them until it had been produced on the stage. He wrote 1,800 plays. He is said to have printed 21,300,000 lines, which, if we can believe his own account, was only a part of all that he wrote. To do this he must have written nearly nine hundred lines a day all through his life.

Many other artists and writers have worked in Madrid, and the Spanish capital is still a well known center of culture.



ALCAZAR AT SEVILLE, SPAIN

**T**RANQUILLY amid its gardens that glow with roses and orange blossoms, the Alcázar of Seville, palace of the old Castilian kings, stands now as it stood in the days of the Moors. Here and there a ceiling, a stairway, or a colonnade, damaged by fire or earthquake, has been repaired according to architectural ideas of more modern

times; but in the main those Moorish kings who built it could sleep, if they were there today, in their own rooms undisturbed by any feeling of strangeness.

The site on which the Alcázar was built is probably the oldest in Seville. The palace replaces an old Gothic castle, which had been erected on the foundations of a Roman villa. Uncertain traditions and the imagination of historical writers have pictured the houses of shepherds on the same spot before history began.

There are many stories about the Alcázar, both true and fabulous. The Court of Maidens took its name from one of these. It was said that a tribute of a hundred maidens paid to the Mohammedan ruler had been lodged in that part of the Alcázar. History does not show that the calif ever asked for such a tribute, and it is probable that the Court of Maidens had not been built at the time when this incident is supposed to have taken place. Nevertheless, such a story has grown up, and has given the court a name that it will doubtless bear for all time.

After Castile had thrown off Moorish

rule Seville was made the capital of Spain. For several centuries Christian kings lived in the Alcázar, adding somewhat to the original structure as the Moors had left it. The name of Pedro is more closely connected than any other Spanish ruler with the history and fiction of the building. He was called Pedro the Cruel. A grim sense of humor and a habit of going through the streets of Seville in disguise have made him the subject of many odd tales and rumors. Some of these stories are merely whimsical. He is said to have met four candidates for a judge's position beside a pool in the gardens where they had gone to find him. Pedro, turning to the first, asked him what was floating in the pool.

"An orange," replied the candidate without hesitation.

The second and third gave him the same answer.

The fourth fished out the piece of fruit with his staff, examined it, and replied more accurately, "Half an orange."

Pedro immediately gave him the appointment.





**T**HERE is a Spanish proverb that says, "Whom God favors he gives a house in Seville." The privilege of living in that bright, gay city is considered by a Spaniard to be the height of happiness. Other cities are larger, wealthier, or more important politically than Seville; but none holds a higher place in the hearts of the

Spanish people. When in the beginning of the fifteenth century the old cathedral was damaged by an earthquake, a meeting was held to discuss what should be done to restore it. Then one proposed that, instead of repairing the old church, they should build a new edifice, larger and more magnificent than had ever been imagined. They planned a cathedral that should make all who saw it wonder at the daring of those who began it. What the public funds would not supply they agreed to furnish out of their own purses.

Only 117 years were consumed in the erection of this wondrous structure, which is a short time as old cathedrals go. After St. Peter's at Rome and the Mezquita at Cordova, it is the largest church in the world. It is 414 feet long, 271 feet wide, and 100 feet high to the top of the nave. The immense pillars, as you look down the church between them, seem to diminish in the distance to the thickness of reeds.

Many another cathedral could stand inside the nave of this one.

There are numerous churches in the city; most of the older ones are built on the foundations of mosques. The church of La Caridad has a strange legend connected with it. Don Miguel de Manara, the founder, had been a profligate in his youth, a sort of Don Juan, and was known far and wide for his excesses. One night when he was returning home alone he lost his way, and wandered about in a daze, unable to find his home. In imagination he met a funeral procession, and stopping one of the bearers inquired who it was that they were taking to eternal rest at such an hour.

"Don Miguel de Manara," he replied.

Greatly surprised at hearing his own name, Don Miguel uncovered the face and saw there his own features. The procession immediately vanished; but left him so deeply impressed that he was converted and built a church and a hospital.







THE city of Granada was the last Moorish stronghold in Spain. The usurpers had been driven from province after province, while the power of Castile increased in all the country round. Only the province of Granada held firm. Even there, losses in war had so weakened the Moors that their kings paid tribute to the

Christian rulers, down to the time of Muley Hassan. He was a proud and cruel monarch, so fond of the dignity his fathers had held that he not only withheld the tribute, but even made inroads into Spanish territory.

A ten years' war followed. Spain determined to drive her enemy out of Europe once and for all. In battle after battle the Christians narrowed Hassan's kingdom, till the people of Granada rose in revolt against the ruler whose bad luck and tyranny made him so unpopular. He was dethroned, and the kingdom given to Boabdil, his son. Boabdil was if anything more unfortunate than his father; for Ferdinand and Isabella pushed their conquest little by little up to the very walls of Granada.

A long siege followed. The Moors, as they lost the power they had held so long over the rich and delightful lands of Spain, tried every trick of warfare without effect. Ferdinand had given orders not to attack the city. He intended to win by starving his enemies rather than by fighting, while the Moors did all they could to provoke a battle. One daring knight named Yafe rode out of the gates; unexpectedly he made his way to the Christian camp, and

threw a spear into the ground close by the royal pavilion as an insult to Queen Isabella. In return Hernando del Pulgar, disregarding the order of Ferdinand, broke through the gates of Granada with a few followers and pinned a tablet on the door of a mosque with his dagger. Upon the tablet were the words, "Ave Maria." Thus the knights of both sides showed their recklessness under the long siege.

The Spanish army lay so long encamped on the vega (plain) within view of the city walls and the magnificent buildings of the Alhambra that at last, after the tents had been accidentally burned, Ferdinand ordered a city to be built for the soldiers. Each of the towns of Spain sent its share of materials and in a remarkably short time Santa Fé, as it was called, stood side by side with Granada.

When all the vega was laid waste, when the Moors were starving and discontented, and a hostile walled city frowned in sight of the Alhambra, Boabdil at length made terms of peace. He said farewell to the palace of Moorish kings and all the luxuries he had enjoyed as its ruler, surrendered the keys of the city to Ferdinand, and went away greatly humbled. Never afterward did the Moors hold power in Spain.



**O**NE night over two centuries ago a band of Spaniards, led by a goatherd, crept up the rock of Gibraltar to St. Michael's cave, where dawn overtook them, and where they remained all through the next day. As soon as darkness had fallen again they scaled the wall, surrounded the signal house, and in a few moments over-

powered the guard. The British in the fortress never dreamed of danger so close at hand. Ropes and ladders were lowered stealthily over the precipice, and the Spaniards, feeling sure of victory, brought up several hundred men for the attack. If all had gone well, Gibraltar might have been in the hands of Spain again before sunrise; but some part of the work was clumsily done, for British sentries caught the alarm, and a body of grenadiers, hastily called together, rushed out upon their midnight assailants. Gibraltar was saved for the British. Some of the Spaniards they hurled over the cliff; the rest surrendered and were taken prisoners.

The history of Gibraltar was for many centuries one of sieges and captures. The rock was first known to the Greeks and Romans as one of the pillars of Hercules; the other, Mt. Abyla, stands on the African shore. But at that period, when ships rarely sailed out of the Mediterranean, the "pillar" was unimportant to any great nation in war. It fell into the hands of Phoenicians, Romans, Carthaginians and Visigoths at different periods in history. Tarik, landing there when he crossed from Africa into Spain, built a castle on the rock, which was therefore called Gebel-al-Tarik (Hill of Tarik), the original form of the name Gibraltar. It

fell into the hands of England after the Spaniards and Moors had fought over it for centuries.

Once again, in the great siege that began in 1779 and lasted more than three years, England came dangerously near losing the fortress. Spain and France took advantage of British losses in America to open fire on the Mediterranean stronghold. After the garrison of over 5,000 men had been reduced to starvation, and only the bravery of General Eliott could keep them together, Gibraltar was bombarded from the mainland. Just when his command seemed lost under the strain of attack and of hardships endured so long, the Scotsman led his troops to the attack, and, taking the much larger Spanish army by surprise, drove them back and burned their fortifications. Again Spain and France attacked from the sea; but Eliott burned their ships with redhot cannonballs. The struggle was renewed from time to time all during the siege, until at last peace was proclaimed. General Eliott, returning home, was received with the highest military honors for his courage.

England has been offered all of Spain's possessions in Africa in exchange for the one great sterile rock; yet nothing will induce her to give up that hold on the gate of the Mediterranean.



# THE MENTOR

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## HISTORIC SPOTS OF AMERICA

JAMESTOWN

INDEPENDENCE HALL

PLYMOUTH ROCK

THE ALAMO

TICONDEROGA

GETTYSBURG



By *ROBERT McNUTT McELROY*

*Head of the Department of History and Politics, Princeton University*

A FEW years before the settlement of the territory now known as the United States the people of Europe had witnessed a great naval battle in which two kinds of civilizations contended for supremacy. England and Spain were the combatants, and the issue, as we now clearly see, was whether the old idea of monarchy or the new idea of democracy should dominate two continents. Gold from Mexico and Peru had made Spain a great power. Successive royal inheritances had given to her kingly line the control of a large part of Europe. She was the champion of the Church of Rome, and regarded it as her mission to prevent all heretics from planting colonies in the New World. England, on the other hand, was the champion of Protestantism, whose doctrine of the direct responsibility of the individual led logically to democracy in government. England won the battle, destroying Spain's great Armada, and thus opening the New World to the settlement of men pro-

## HISTORIC SPOTS OF AMERICA



JAMESTOWN ISLAND

*The exact site of the original settlement. Once a peninsula, this ground has been cut away from the mainland by the constant washing of the river. It is now protected by a stone wall.*

fessing Protestant doctrines; for as soon as Spain's power on the seas was shattered Protestants could plant colonies without danger of having them destroyed by a Spanish man-of-war.

### THE VIRGINIA COMPANY

Within a few years after the destruction of the Armada a great colonizing company was established in England for the purpose of sending out men to settle the New World. Sir Thomas Gates, Sir George Somers, and a number of associates asked King James the First of England to grant them a charter of incorporation. He consented, and on April 10, 1606, transferred to them the vast district called Virginia, which comprised practically all the territory later occupied by the thirteen American colonies. The charter which made the grant clearly declared "that all and every the Persons . . . which shall dwell and inhabit within every or any of the said colonies or Plantations, and every of their children, . . . shall have and enjoy all liberties, Franchises, and Immunities . . . as if they had been abiding and born within this our Realm of England." This was a promise of self-government for all English colonies in America, and if England had carried it out in good faith there would not later have been the necessity of fighting the Revo-



OLD CHURCH AT JAMESTOWN

*A ruined tower of the earliest colonial days.*



**JAMESTOWN CHURCH**

*A reproduction of the church built 1639-1647. This building was put up for the Jamestown Exposition in 1907, using the old tower, which can be seen in the background, for its entrance.*

lutionary War; since all that the Americans demanded at the opening of that conflict was to be taxed only by their own representatives, a privilege which Englishmen in England had enjoyed for many generations.

The Virginia Company, as this great corporation was called, was divided into two subcompanies, the London and the Plymouth Companies, to each of which was assigned the task of colonizing one-half the territory.

Before many weeks had passed George Popham attempted to plant a colony in the part assigned to the Plymouth Company, but it utterly failed.

The London Company, meanwhile, had fitted up three small vessels, the Godspeed, the Discovery, and the Susan Constant, placed one hundred and five colonists aboard, and sent them forth to plant a colony. They sailed from the Downs on New Year's Day, 1607, and after a stormy voyage of almost four months dropped anchor off a pleasant point of land, to which in gratitude they gave the name "Point Comfort."



**JAMESTOWN MONUMENT**

*A shaft to commemorate the first permanent English settlement on American soil. Jamestown was founded May 13, 1607.*



## HISTORIC SPOTS OF AMERICA



**THE MAYFLOWER**

*The pilgrim ship is shown as it entered Plymouth Harbor bringing the first New England settlers.*

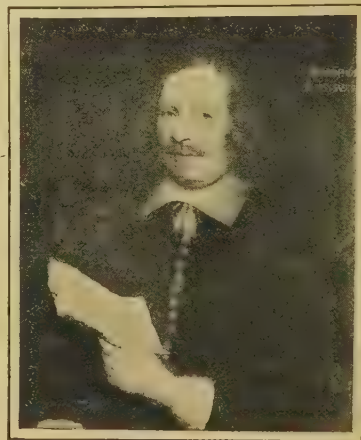
### JAMESTOWN, THE FIRST ENGLISH SETTLEMENT

As they had been warned, however, to establish this settlement far up a navigable river, out of danger from wandering vessels of the Spanish Main, they entered the beautiful river of Powhatan, which they called the James, and sailed up it for some fifty miles until they came to a wooded

island, which they chose as the site of their colony. There they cut logs and built the rude huts which marked the site of Jamestown, the first permanent English settlement within the limits of what we now know as the United States of America.

Through sorrow and privations, surrounded by the nameless terrors of an unknown wilderness, harassed by savages, and disheartened by sickness, the little colony survived as by a miracle, and became the nucleus of a nation. Of the old Jamestown nothing now remains but an ancient church tower overgrown with ivy and a few crumbling tombstones. But its honor remains, secure in the hearts of a grateful people.

The failure of the Popham colony had discouraged the Plymouth Company, and it was not until Jamestown was a flourishing village that a permanent settlement was made in the northern part of the region which King James had granted to the Virginia Company. Those years had been years of strife and sorrow in England. The king in the narrow bigotry of his ecclesiastical views, had declared that if any refused to conform to the rules of worship prescribed by the established Church of England, he



**EDWARD WINSLOW**

*From the only portrait of a "Mayflower" pilgrim in existence. Edward Winslow was one of the governors of Plymouth colony.*

would "harry them out of the land," and King James had kept his word. Many Englishmen had been "harried out of the land," and had taken refuge on the continent of Europe; but the band for whom history was reserving the largest place had escaped from Scrooby in Nottinghamshire and established themselves at Leyden, Holland. Here they had prospered; but they were still English, and, seeing their children growing up with distinctly Dutch characteristics, they determined to migrate to a land where the son of an Englishman would grow up an Englishman. It is often said that the chief aim of the Puritans was to settle in a land where they could worship God as they pleased. This, however, they were quite at liberty to do in Holland. It might be said with greater truthfulness that they desired to settle in a land where they could compel others to worship God as they commanded—and this they managed quite effectively for some years after their landing.



**PLYMOUTH ROCK**

*The granite boulder on which the Pilgrims are said to have landed in 1620.*

### THE PILGRIMS

They accordingly obtained from the London branch of the Virginia Company permission to settle at the mouth of the Delaware, and from the king the promise that he would "wink at their heresy." When all was ready, the youngest and strongest of the Leyden congregation, with Brewster, Bradford, Winslow, and Myles Standish at their head, repaired to Delft Haven, where they

embarked for England upon the *Speedwell*. At Southampton they were joined by the *Mayflower*, with recruits from London, and the two little vessels turned their prows toward the vast waters of the Atlantic.

The *Speedwell*, however, soon sprang a leak, and the two vessels entered the harbor of Plymouth in Devonshire, where as many as possible of the *Speedwell*'s passengers were transferred to the *Mayflower*, those who could not be there accommodated being placed ashore. As the *Mayflower* glided out of the harbor on September 6, 1620, the one hundred and two devoted souls on board waved a sad farewell to their twenty disconsolate fellow Pilgrims who stood on the quay. As the dim outlines of ancient Cornwall faded from their view, the hearts of flesh cried out, but the steady voice of the Spirit gave them courage; for to the Puritan, in spite of his faults, which were many and great, duty was always first,

and the planting of the wilderness with the choicest seed, as he modestly called himself, was a solemn duty laid upon him by God.

Driven from their course, lost on the vast oceans of an unknown world, the little company pressed bravely on, and on November 9 sighted Cape Cod, far to the north of their intended destination. Here their patent was useless, and as some of the company in "discontented and mutinous speeches" during the voyage had declared that "they would use their own liberty" after landing, it was thought wise to draw up a compact binding its signers to render "all due submission and obedience" to the government therein provided. This document has been called the first written constitution in the world's history. It was not a constitution, however; but only a compact.



Copr. 1906, A. S. Burbank, Plymouth, Mass.

**NATIONAL MONUMENT TO  
THE FOREFATHERS**

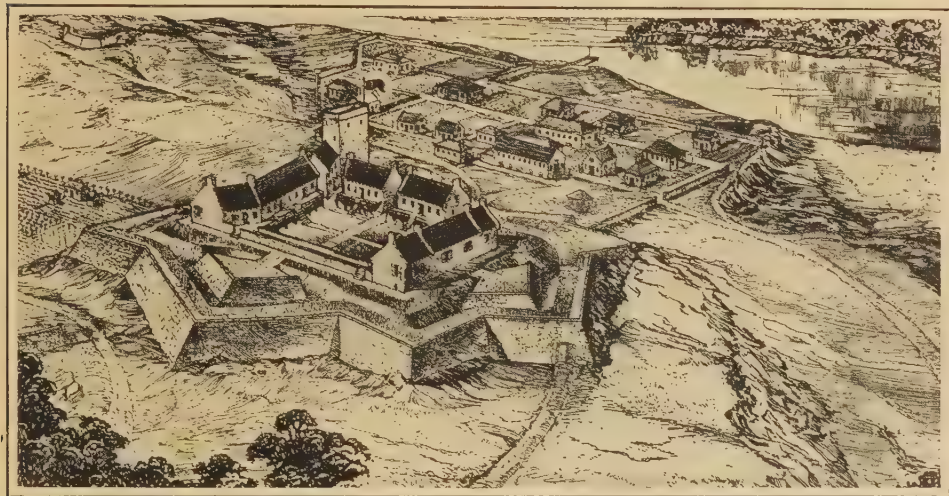
*Erected in remembrance of their sufferings  
for civil and religious liberty.*

### PLYMOUTH ROCK

After five weeks of careful inspection of the coast they selected for their colony a spot which Captain John Smith had already named Plymouth, in honor of the lovely harbor from which they had sailed. Here, as tradition says, upon a great rock, now known throughout the world as Plymouth Rock, they landed on December 21, plowed through the deep snow, and amid the "murmuring pines and the hemlocks" began to build a House of God and about it rude cabins of logs. To this scene every true American heart should turn with reverence, whatever his creed, political affiliation, or sectional tradition; for it, more than any other in American colonial history, typifies the spirit which has made of America a great nation. At Plymouth,

more even than at Jamestown, the political doctrines which had grown out of Calvinistic theology took firm root. In religion the Puritans were bigoted and intolerant; but in political theories they represented the idea of the freedom and dignity of the individual. The God-given right of self-government was their political motto, and from it they never swerved. The great contest which we call the American Revolution was not, as is sometimes asserted, an attempt to throw off the





PLAN OF FORT TICONDEROGA

*A restoration begun in 1909. The first fort, called Fort Carillon, was built by the French in 1755. It was taken by the British in 1758 and rebuilt as Fort Ticonderoga.*

shackles of tyranny, but was, on the contrary, a determined refusal to allow these shackles to be put on. George the Third and his obsequious minister, Lord North, were the real revolutionists; for they sought to take away from the American colonies rights of self-government as old as Jamestown and Plymouth. In this they failed, and their failure cost England an empire.

## TICONDEROGA AND INDEPENDENCE HALL

To tax a man without his consent has always been, since Magna Charta was written, contrary to the liberties of native-born Englishmen. It was therefore contrary also to the liberties of native-born Americans, and as such it was resisted by our ancestors of the revolutionary epoch, as it had been resisted by our ancestors of the colonial era. When, on May 10, 1775, Ethan Allen and Benedict Arnold, sword in hand, called upon the king's ancient fortress of Ticonderoga to surrender, giving as their authority "the great Jehovah and the Continental Congress," they were but putting into striking phrase the political doctrines of Calvinism and seeking to enforce the royal promise that Americans of whatever colony were entitled to "all Liberties, Franchises, and Immunities. . . . as if they had been abiding and born, within this, our Realm of England." And when the great political figures of the Revolution—Adams, Wither-  
spoon, Franklin, Jefferson, and the rest—assembled in Independence Hall,

## HISTORIC SPOTS OF AMERICA

Philadelphia, and signed the Declaration of Independence, while the Liberty Bell pealed forth the notes of freedom, they were but repeating the declaration of the first American charter.

Our Revolution was thus a war calmly entered upon to maintain immemorial rights and ancient institutions, whose preservation meant liberty not alone for America, but for England as well. Today we can clearly see what was at stake at Ticonderoga, at Bunker Hill, and upon the long chain of Revolutionary battlefields, stretching from the lakes to the faraway swamps of Georgia. Representative government hung in the balance, and whenever we hear of a nation's rising against despotism and demanding that the people shall rule, we



THE ETHAN ALLEN HOUSE

*An inn at Dorset, Vermont, where the Revolutionary hero used to stop.*

should add one more blossom to the garland which we are weaving for the graves of the men who gave Liberty to enlighten the world. Tennyson, with the soul of a true poet, though writing for Englishmen, has expressed the thought for all men:

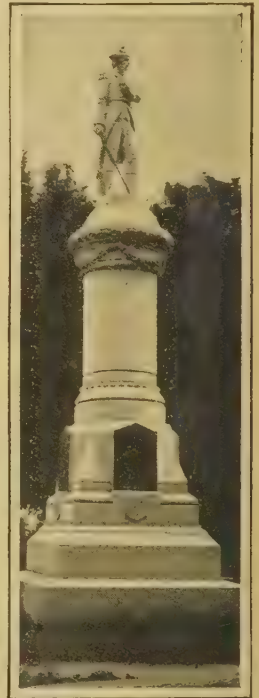
"Oh! Thou who sendest out the man,  
To rule by land and sea,  
Strong mother of a Lion-line,  
Be proud of those strong sons of thine,  
Who wrench'd their rights from Thee!"

Years passed by. The ideas which had triumphed in the Revolution grew ever stronger in the nation that war had created. By slow degrees men came to understand more fully what it meant for the people to rule.



TABLET AT TICONDEROGA

*On this rock are the names of Ticonderoga's heroes, Champlain, Montcalm, Lord Howe, Amherst and Burgoyne.*



ETHAN ALLEN MONUMENT

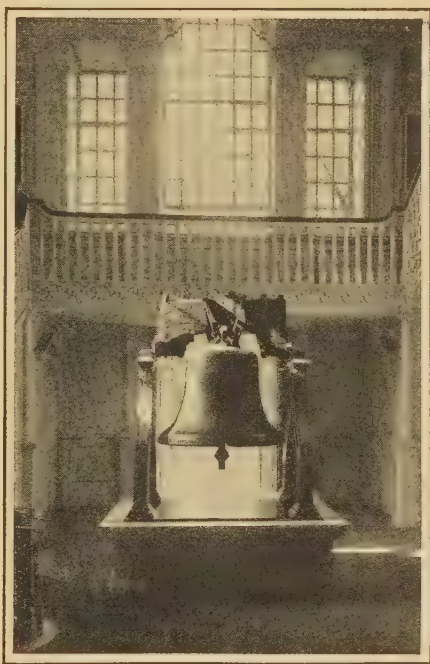
*Erected at Manchester, Vt., to the daring frontiersman who captured Fort Ticonderoga from the British.*

## HISTORIC SPOTS OF AMERICA

The colonies grew to populous cities, and the far off plains of Texas became the field for pioneer activity: Austin, Houston, and a host of others, with their love of "God's out of doors," left settled parts of America and sought homes upon the spreading prairies of that distant province of Mexico. With these men ideals of American freedom had become instinctive, and from the very first a trial of strength was inevitable between them and Santa Anna, the despotic ruler of Mexico.

### THE ALAMO

The Alamo was a Franciscan mission, dating from the eighteenth century. It was strongly built, and inclosed an area of about three acres, upon which stood a roofless church and a few other crumbling buildings.



### LIBERTY BELL

*In Independence Hall, Philadelphia.*



### ROOM IN INDEPENDENCE HALL

*The room where the Declaration of Independence was adopted July 4, 1776. Much of the original furniture is preserved here, and the portraits of those who signed the Declaration hang about the walls.*

Its garrison consisted of 186 men, under Colonel Travis, and included the famous frontiersmen, James Bowie and David Crockett. Sam Houston, commander of the Texas forces, had ordered that the Alamo be blown up and abandoned; but his orders had been disregarded, and the gallant little garrison was now to pay the terrible price of its disobedience.

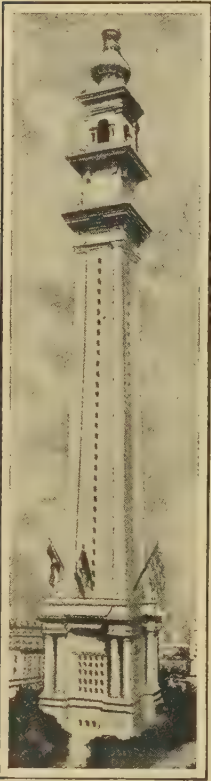


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## HISTORIC SPOTS OF AMERICA

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On February 23, 1836, the Alamo was invested by four thousand Mexican soldiers and the final reckoning began. On March 6, after a gallant defense, it was taken by storm, its garrison having been slaughtered to a man. "Thermopylæ had its messenger of defeat—the Alamo had none," so runs the epitaph which stands upon the monument of these heroes of liberty.



Copr. Archer's Studios

### PROPOSED ALAMO HEROES' MONUMENT

*The tower will be 802 feet high, the loftiest in America, and will cost 2,000,000 dollars.*

But the blood-avenger was at hand. A few weeks later Sam Houston, standing with bared head before his little army of Texas patriots, gathered at San Jacinto, gave the watchword, "Remember the Alamo!" and within twenty minutes the army of Santa Anna was scattered "like the chaff which the wind driveth away." Texas was free.

## GETTYSBURG

But I have mentioned one other battlefield, and one which in numbers and in the military skill of those engaged, as well as in the principles at stake, stands among the great battles of the world. Gettysburg is a name which is justly mentioned with pride by Americans of all sections; for when its aged veterans, North and South, can clasp hands and declare themselves brothers, it would be presumptuous for others to display the rancor of partizanship.

The settings of the battle were dramatic. Robert E. Lee, the ablest commander of the Confederacy, had crossed into Pennsylvania with his main column. The Federal army of the Potomac was close behind, intent upon pressing northward after Lee to protect Baltimore should it be endangered. Gettysburg lies in a fruitful valley of Pennsylvania, just north of the Maryland borderline. It is walled in by low mountain ranges studded with peaks—Culp's Hill, Round Top, and Little Round Top—whose names rouse thrilling memories. Here on July 1, 2, and 3, 1863, the two armies fought the most fearful and significant open battle of the whole Civil War.

For the first two days fate favored the Confederate army, and "these partial successes," writes General Lee, "determined me to continue the assault next day." A movement was planned in which Pickett's division of Longstreet's corps was to strike the Federal line in the center, while Stuart with his cavalry attacked it in the rear. It was a desperate ven-

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## HISTORIC SPOTS OF AMERICA

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THE BATTLE OF GETTYSBURG

*This struggle, the crisis of our Civil War and one of the great battles of the world, raged for three days.*

ture, and Longstreet declared that when the moment came for ordering Pickett and his gallant five thousand to advance, his lips refused to form the words, and to the calm inquiry, "General, shall I advance?" he could only reply by an affirmative bow. Within thirty minutes two thousand of the detachment had fallen, and of the officers who had headed this desperate venture, only Pickett and one lieutenant came out unharmed.

Stuart had failed to reach the Federal rear in time to aid the attack which, unsustained, had ended in disaster. "It was all my fault," generously commented Lee, when the whole tragic result was understood, "Let us do the best we can toward saving that which is left us." Meade made no attempt at pursuit. Lee led his army back to Virginia and was safe.

In an order of July 4, Meade had used the expression, "driving the invader from our soil," which, when the great, sad-eyed Lincoln read, he heaved a deep sigh and remarked, "Will our generals never get that idea out of their heads? The whole country is our soil."

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SUPPLEMENTARY READING—John Fiske's "Old Virginia and Her Neighbors," "Beginnings of New England," "The Critical Period of American History," and "The American Revolution"; "True Relation of Virginia," Smith; "Plymouth Plantation," Bradford; "Sam Houston," Bruce; "Stuart's Cavalry in the Gettysburg Campaign," John S. Mosby,

# THE MENTOR

ISSUED SEMI-MONTHLY BY

The Mentor Association, Inc.

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## *Editorial*

The Mentor Association is less than a year old. The Mentor plan is a few months older than that. But the idea of which The Mentor Association is the outgrowth is one of the oldest in the world. It is as old as Curiosity—and just as human. The “Wonder Why” of Curiosity is always linked with the “Want to Know.” The two lead on to Knowledge. What has always been wanted and what is wanted now is a quick, easy and agreeable way of getting Knowledge. That is what The Mentor Association gives.

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The plan of The Mentor Association fills so definitely a real want, that every one ought to know about it. All members of the Association and all others who see The Mentor will want to know not only what we have done and are doing, but what we shall do for months in the future. In a broad, popular, educational plan of this kind there should be the fullest confidence. The importance of this grows week by week, for The Mentor idea has drawn the interest of many thousands, and the membership increases day by day.

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Though these lines are headed “editorial,” we feel a good deal of hesitancy in using the word. It gives the impression that The Mentor is simply a magazine, while actually it is much more than that. It is an important part of a broad

educational plan, which includes an Inquiry Department, Suggested Courses of Reading, and other advantages.

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It is not easy to find the exact word for a plan of this sort. Some day a brief phrase will come to us—no doubt some member of the Association will supply it—that will tell fully and adequately all that The Mentor Association stands for. We have described it many times. We cover the plan fairly well when we say in our prospectus that “the purpose of The Mentor Association is to make it easy to learn the things we want to know and ought to know,” but in that we say nothing of the beautiful pictures, which are a most important feature. There is a value in the stimulating phrase that we use, “Learn one thing every day,” but there is no hint in that of the delight afforded by the exquisite illustrations furnished in The Mentor. In the service of The Mentor Association Information and Art go hand in hand.

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The quick recognition of the value of The Mentor plan during the eight months of its existence is naturally gratifying, but what is most interesting is the wide reach of its appeal. We have hundreds of letters coming to us from all sources, and the message is much the same, whether it be a lawyer, a college professor, a teacher, a clubwoman, an engineer or a doctor. The burden of all these messages can be summed up in three phrases: First, “The idea is fine”; second, “You have carried it out admirably”; and third, “It fills a real want.”

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We have referred to our prospectus. This is a booklet in which the plans and purposes of The Mentor Association are fully described, and the schedule of the year is given. It also tells something of what we have in preparation for 1914. Send for copies of this prospectus. If you are a member of The Mentor Association you will, of course, want it, and you should have some extra copies to give to your friends. You will be doing them a service.





**S**LOWLY up the river three vessels made their way with the light though favoring breeze. Gradually the open of the bay was passed, as, two days previously, the open of the sea had been left behind.

Now the land was closing in on each side, and both ships were alive with the figures of those who stood eagerly scanning the

shore. And what they saw was a welcome sight. The April sun was shining on the forests of both banks; elms, they saw, like old friends, stretching out their branches in friendly protection; oaks, too, knotted and gnarled, seemed to voice a welcome. On nearer approach they noticed masses of dogwood in brilliant bloom, and other shrubs in flower, whose fragrance was wafted over to them as a pleasant incense. And there was a riot of sweet birds' songs coming out of the woods.

Truly, it was a paradise that they had come to, and many fell on their knees in thanksgiving that they had safely crossed the seas and been guided to a land of such beauty. Till night they sailed on up the river, and then the sails were furled, the anchor dropped, and their long journey was at an end.

Thus came the colonists who, a few weeks later, founded Jamestown in Virginia, the first English settlement in America, which they named after King James I. Starting in three small vessels, one of them but twenty tons in burden, they had taken more than four months in crossing.

At first they had only tents to live in. It was late to plant, and food was not plentiful. And they soon learned that terror and death lurked in the land. Indians had stolen up, and with bows and arrows wounded seventeen of the men and killed a boy. The thunder of muskets drove them away; but the settlers felt it neces-

sary to keep regular watch, and each man sat up every third night to take his turn. Those first few months were hard, and many died. Then they built cabins, and enjoyed more comfort.

Captain Smith, later a governor, was absent much of the time, buying food from the Indians. Two years afterward he went home, and the months that followed were called the "Starving Time," when all but sixty of the four hundred settlers died.

Yet, through many tribulations, Jamestown lived. In 1608 it was burned; and other cabins were built. In 1619 word was received that a representative government had been granted. The settlers were each to have a portion of ground, and plantations were gradually laid out along the James. In spite of Indian massacres the colony and all Virginia grew.

In 1676 Jamestown was burned by Nathaniel Bacon, who had risen against the autocratic rule of the governor. In 1691 the capital of Virginia was removed from Jamestown to Williamsburg, and the importance of the old colony ceased, until it is now but a site of ruins.

It was on low and marshy ground that later became an island. There are monuments erected in commemoration of the colony, of Captain Smith and Pocahontas, and a church that resembles the one first built.

The Jamestown Exposition in 1907 was held near Norfolk, forty miles down the river.







**T**HE little ship hove to and the sails were furled upon the yards. The long journey was over. There, on the harbor's edge, rose the hill that was to become so familiar in after years to those who had spent these many weeks at sea. There too, below the hill and on the very shore, projected the great boulder of granite upon

which they were to make their landing, which would ever afterward be famous. Here, at last, was freedom in a new land, freedom to think and worship as they pleased! And the voyagers were jubilant.

It was cold, for Christmas was only four days off; but the spirits of the Pilgrims were not dampened. The armed men went ashore to reconnoiter, and soon returned with the word that it was a likely spot. Then for many days there was a sound of axes clearing the land and felling trees to build houses with; the smoke of many fires brought with it the odor of burning pine. But the buoyant spirits of the colonists could not long withstand the penetrating cold. Food was poor and scarce, and none was to be had from the surrounding country. Sickness came, and death broke into the ranks. Indeed, before the close of that first winter nearly half of the colonists had perished. They were buried upon the hill near the harbor, and in the spring grain was sowed over their graves that the Indians might not see how terribly the little company had suffered.

Friendly Indians showed them how to plant their corn, putting fish into the hills

to fertilize it. Other colonists came; other colonies were established—and so New England was born.

The story of gruff, big-hearted Myles Standish, the military captain of Plymouth, and Priscilla Mullins, is inseparably connected with the colony. Captain Standish had many encounters with the Indians. A fort was built, and, while in general the Indians were friendly, the men of the little army under his command were constantly on the lookout for trouble that might arise. Once a conspiracy was detected, and the Indians put to death with the very weapons they had brought to use upon the people of the colony.

In 1624 each member of the colony received a parcel of land, which he was allowed to work for himself. After that there was always plenty of food in Plymouth. The colony was united with that of Massachusetts Bay in 1691.

Today Plymouth is a busy city of more than 12,000 people. The great boulder upon which the Pilgrims stepped is still there at the harbor edge, and a protecting canopy of granite has been built above it. The bones of some of the Pilgrims have been placed within the canopy.





ARKNESS had fallen long before the men of Vermont came to the lakes. Through woods where giant trees reached upward and made the darkness impenetrable they had marched, stumbling along, feeling their way, often bumping into trees or falling over logs. Now at the lake shore they were ready to embark. Silently

they moved to and fro, and the only sound was the lapping of the water against the shore and the roar of the falls. Just a few boats could be found; but they were filled and rowed across in silence, brought back, filled again, and again rowed across. When dawn broke in the east eighty-three American soldiers had been ferried over, and it was too late to wait for more.

If the attack was to be a success it must be made without more delay. With the utmost caution, therefore, the men moved forward and up the slope. The rumble of the falls helped them, drowning out all other sounds. They reached the sally port. There a sentry pointed his musket at the leader of the Americans and pulled the trigger. The piece did not go off, and the sentry fled. In a few moments the little army of invaders had formed a hollow square within the fort, facing the barracks about them, their muskets ready to fire. The Indian war-cry was given, and Ethan Allen, who led them, made his way to the quarters of the commandant, and demanded the surrender of the fort.

"In whose name," asked the commandant.

"In the name of the Great Jehovah and the Continental Congress," replied Allen. And the surrender was made. So easily and quietly did Ethan Allen and Benedict Arnold capture Ticonderoga from the British on that early morning in May, 1775, without the loss of a man or the firing of a gun, and the army of the colonies was enriched by many precious cannon, muskets, and a large amount of ammunition for the struggle for freedom that had but started.

"Sounding waters" is the interpretation given to the Indian name, Ticonder-

oga. Here, where the waters of Lake George descend tumultuously into Lake Champlain, falling thirty feet in one sheer drop, where the voyagers from Canada to New England had to leave their boats, and portage their loads, a fort had been built by the French twenty years before. Three years after it was put up, Ticonderoga was attacked by six thousand British regulars and ten thousand provincials. The four thousand men of the French garrison repulsed the attacking army, and among the killed was Lord Howe. His memory is kept fresh by a tablet in Westminster Abbey, erected by the people of Massachusetts. Three weeks after this repulse, when Montcalm had gone to Quebec to oppose General Wolfe and only four hundred men were left in the fort, Lord Amherst, with eleven thousand English, besieged it. Realizing the hopelessness of their task, the garrison blew up the fortifications and abandoned the place. It had been in English hands since that time up to its capture by the "Green Mountain Boys" under Ethan Allen. Two years later, when General Burgoyne descended from Canada, the fort was captured, while the Americans retreated after a feeble resistance. But when Burgoyne surrendered, after the battle of Saratoga, Ticonderoga again fell into American hands.

In 1909, on the three hundredth anniversary of the discovery of Lake Champlain, the owner of the ground on which the ruins of the fort stood began its restoration.

The waters still roar at the falls as they did on the night Ethan Allen and his Green Mountain Boys made the bloodless attack upon the fort.







Of the sixty American gentlemen in frosted wigs and silk stockings, who sat in what is now Independence Hall in Philadelphia and composed the Continental Congress, there was none more aristocratic by birth, more democratic by nature, than Thomas Jefferson. Perhaps that was one reason why they selected him to pen the

Declaration of Independence, adopted on July 4, 1776, which remains today America's most sacred historical document. He was sufficiently modest, however, to insist that in writing the Declaration he simply put down the ideas prevalent at the time.

This Continental Congress was the first body of men at that time sitting in any of the parliaments of the world. These statesmen had the courage to break an old order, the valor to maintain a new one, and the wisdom to fortify it with laws and a constitution. The first and second Congress of our nation comprised the flower of the character of that age. As a whole body they ruled higher for talents, firmness, and good judgment than any national assembly known to history.

So when it came to a division between allegiance to England and a complete separation from the mother country, these men chose wisely, bravely, and confidently. It was a big step to take, and a dangerous one also. Hitherto the colonies had been merely fighting for "no taxation without representation"; but now they would be fighting for liberty. And, if conquered, the leaders could hope for no better fate than execution as traitors.

It is related that when Benjamin Frank-

lin lifted his pen, after signing the Declaration of Independence, he turned to the assembly and said with a grim smile:

"Now, gentlemen, we must all hang together, or we shall hang separately."

The Declaration of Independence was adopted on July 4, 1776; but not all the members of the Continental Congress signed it on that day. A great many signed at later dates.

The old bell that rang out this message of liberty is now kept as an almost sacred relic in Independence Hall. When the Pennsylvanians were building their State edifice they ordered a bell from England. But when it arrived they found that it had lost its voice and had to be recast. A quotation was inscribed on the new bell, which, though chosen a quarter of a century in advance of the Declaration of Independence, showed the direction in which the thoughts of all the people of America were even then turning—"Proclaim Liberty throughout the land unto all the inhabitants thereof." This quotation was taken from the tenth verse of the twenty-fifth chapter of Leviticus.

The bell was afterward used on various occasions of national importance; but was cracked in 1835 in tolling for the funeral of Chief Justice Marshall, and since 1843 has never been sounded.







WO men who were riding up the heights dismounted, left their horses, and walked to the top. The scene before them was one that tried their souls,—a great circle of troops; here and there a battery of guns; in the center a low rambling building of adobe, at which the fire was directed.

"It's no use, Bonham," said the elder of the two. "We can't do it. To try to get in now would be certain death. You have done your best to get assistance; you can do no more."

"Smith," replied the other, "I am going in. Travis sent me for help. It is right for you to turn back; but I cannot. I will report the results of my mission or die in the attempt."

Putting a white handkerchief in his hat brim and fastening it there he mounted the splendid cream-colored horse. The two men clasped hands and looked into each other's eyes for a moment, and then Bonham rode down toward the beleaguered fort. Smith saw him reach the Mexican lines and spur his horse on. He was apparently unnoticed for a time, and then the fire of hundreds was turned upon him. Bending low in the saddle, man and horse seemed to fly over the ground. Hundreds of bullets must have whizzed past him; but he seemed to have a charmed life. On and on he went, and the fire against him grew heavier. But now the men of the garrison had seen the white handkerchief, which had been agreed upon as a signal, and a cheer went up. The gates of the fort swung open. The horse went faster. Smith saw horse and rider reach the fort, and the gates swing to behind them. They had gone unscathed through the entire Mexican army.

The Alamo at San Antonio, originally built for a mission, had been taken by

the Texans in their efforts to gain independence from Mexico. Garrisoned by a few men under Col. William Barrett Travis, it was surrounded on February 23, 1836, by an army variously estimated at from 3,000 to 8,000 men, under General Santa Anna.

With his force of 150 Texans, among them Colonel Bowie, David Crockett, frontiersman and ex-member of Congress, and James Butler Bonham, a friend from boyhood days of Colonel Travis, the last named made a gallant fight against overwhelming odds. Messengers had been despatched to summon help, and finally Travis sent his friend out to bring assistance. At the first place he tried, appeals were of no avail, and he rode on to Gonzales. There he found that Captain Martin and thirty-two men had gone to the assistance of the besieged men, fighting their way into the fort. So he returned.

Three days after Bonham's ride the Mexican army made a general assault. All but six of the brave garrison were killed, and these, surrendering on condition of parole, were butchered in cold blood. The Mexicans lost 1,600 men. On April 21 the Mexican army overtook General Houston and his army of 780 men at San Jacinto. The battle cry of the Texans was "Remember the Alamo!" and the enraged men of the little army cut the Mexican forces to pieces, killing 630 and capturing nearly all the rest. Thus Texas won her independence.



**G**ETTYSBURG was the high-water mark of the Rebellion, and Pickett's charge was the high-water mark of Gettysburg. In that terrific engagement of the third day the advance of the Confederates into northern territory was effectually checked, and the question of the Confederacy maintaining a position in northern

territory was settled. Lee turned south with his defeated and broken forces, and as the booming of the guns of Gettysburg died down, the Confederate cause ebbed away.

When the battle started, more than two hundred cannon hurled shot and shell across a lovely green valley with yellowing grain fields. The carnage and the roar and smoke of guns continued until the Confederate gunners began to run short of ammunition; then, on the third day, came a lull. It was an ominous silence. Down from the one hill surged a line of gray, and another, and another. The Confederate forces charged on across the valley, and still the Federal batteries reserved their fire. The supreme moment was at hand. North and South hung upon the issue with drawn breath. Then as the gray army mounted the opposite hill, rifles and cannon thundered again, line after line broke and fell; but still the charging body of the Confederates kept on. They captured the first Federal outworks, and staggered on toward the second. But the Union fire had been too deadly. No human bravery could withstand such losses. The gray lines fell back, leaving most of their men dead on the field. Thus with the third day of the Battle of Gettysburg over, the climax of the war was past.

The little town round which the battle raged was settled about 1740, and in 1800

it became the county seat. It holds the oldest Lutheran college in America, and likewise the oldest Lutheran theological seminary. Today the valley is a beautiful national park, with the lines of battle marked by six hundred monuments, five hundred iron tablets, one thousand markers, and hundreds of cannon. Observation towers enable the visitor to see the surrounding country.

It is a curious fact that neither side had intended to fight at Gettysburg, General Meade having determined to make a stand at Pipes Creek, fifteen miles distant. But Lee's troops, coming into contact with a body of Union cavalry near Gettysburg, July 1, 1863, precipitated the battle, and both armies hurried to the scene. The Federal troops were forced back, retreating through the village, and took position on Cemetery Hill, just beyond. At one time in his march toward Gettysburg, General Lee was within a few miles of the main ammunition stores of the Federal army, which, had he known it, he could easily have captured.

Both sides suffered tremendous losses. Of an army of 75,000 Lee lost 43,000 killed, wounded, and captured, and Meade 23,000 in killed and wounded out of 90,000. In Pickett's charge, out of fifteen regimental commanders, ten were killed and five wounded. One regiment lost 90 per cent. of its members; of 4,500 officers and men 3,393 were left on the field.



# THE MENTOR

"A Wise and Faithful Guide and Friend"

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Vol. I

SEPTEMBER 29, 1913

No. 33

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## BEAUTIFUL BUILDINGS of the WORLD

TAJ MAHAL

THE ALHAMBRA

AMIENS CATHEDRAL



SALISBURY CATHEDRAL

CHÂTEAU de CHAMBORD

NEW YORK CITY HALL

By CLARENCE WARD

*Professor of Architecture, Rutgers College*

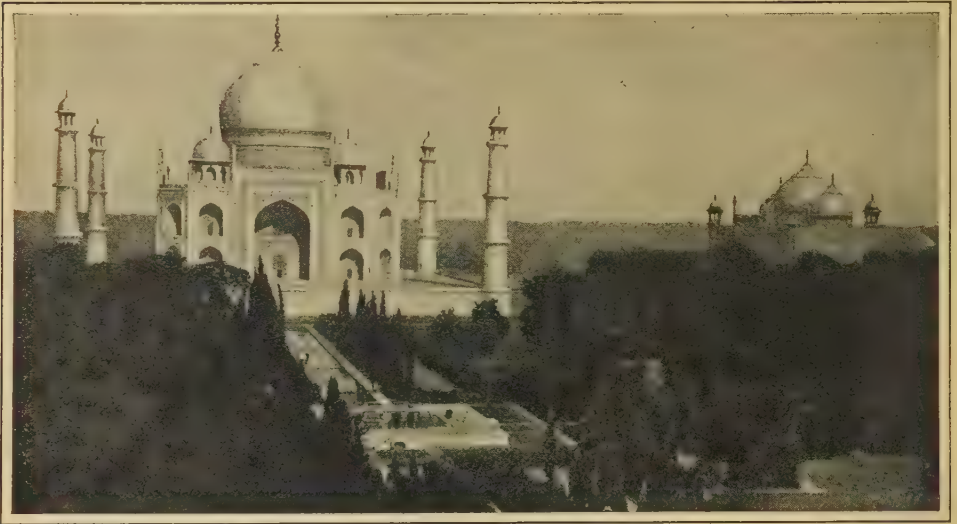
**B**EAUTY in architecture is as difficult to define as beauty in nature. No single factor renders a building beautiful. Size and proportion, style and decoration, age and setting, all enter into account. And moreover there is the power a building possesses to appeal to the ideals of the beholder, to his mind as well as to his sight and touch. Even when judged from this broad viewpoint, the number of beautiful buildings in the world is legion. It would be impossible to point to anyone as the finest, or even to select a dozen without leaving a dozen more that were equally beautiful. Every age, and every nation, has left to us some crowning achievements of the builder's art. The following are therefore merely selections from this storehouse, illustrating to some degree the wealth of architectural treasures that is our heritage.

Few if any buildings in the world have been the subject of such praise as that bestowed upon the Taj Mahal ("Gem of Buildings"). Travel-

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## BEAUTIFUL BUILDINGS OF THE WORLD

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THE TAJ MAHAL

*The approach through the splendid gardens seen in the foreground is bordered by dark cypress trees, which contrast admirably with the color of the marble domes beyond.*

ers, painters, authors, and poets have all sought to express in word or color the indefinable charm of this gem of Indian art. Built at Agra, in India, by the great mogul of Delhi, Shah Jahan, as a tomb for his favorite wife, Mumtaz Mahal, the Taj is a veritable translation into stone of human remembrance and affection. It was begun in 1632, and was completed in twenty-two years. The material of which it is built is pure white marble, and inlaid in its walls are jaspers, agates, and other stones in marvelous designs. But it is perhaps the dome that gives the greatest beauty to this tomb. Of typical Eastern shape, it rises a mass of white against the deep blue of the Indian sky, or shines like silver in the radiance of the Indian moon.

### THE WORLD'S MOST BEAUTIFUL TOMB

It cannot be denied that the Taj Mahal (tahzh mah-hahl') owes much of its beauty to its setting. Not merely has it the contrast of the brilliant sky above, but also the deep green of the gardens at its feet, and more than this the four tall, graceful minarets standing like sentinels at the corners of the marble terrace on which the tomb is placed. The interior is scarcely less impressive than this outside view. Its subdued light serves only to show more clearly the beauty of the garlands of red and blue and green inlaid along its walls as never-withering memorials of the queen who sleeps beneath the lofty dome.

## BEAUTIFUL BUILDINGS OF THE WORLD

It is perhaps beside her tomb that the traveler sees a vision of the proud and mighty Jahan, cruel in many ways, but steadfast in his love, building this glorious resting place for his fair consort, whom he called by the familiar name of Taj. One may see even farther still and picture to himself this once proud ruler, bereft of all his power and even of his throne, looking out from his chamber window toward this same Taj Mahal. Perhaps its wondrous dome gleamed in the moonlight on that last night before he came to rest beneath its shades as it gleams today to the enraptured gaze of thousands who take the pilgrimage to Agra to see this wonder of the Eastern world.

### THE PALACE OF THE MOORISH KINGS

It is not such a step as it may seem from the Taj Mahal to the Alhambra (al-ham'-bra). Both are oriental. Both are the products of Mohammedan art, and mark in a way its Eastern and its Western expressions. As early as the eighth century of our era the Moors of northern Africa crossed to Spain and made the Iberian peninsula a Moorish califate or kingdom. Its capital and last stronghold was Granada. And here on a lofty hill, overlooking the city, King or Calif Al Hamar began the mighty fortress of the Alhambra in the early years of the thirteenth century.

As is the case with almost every Mohammedan building, its exterior is extremely plain. But once the door is passed one seems to have stepped from Europe to the Orient. Courtyards and porticos, halls and passages, open before the visitor in a truly oriental maze of color and decoration. The first important court is known as that of the Myrtles. In its center is a marble basin a hundred and thirty feet long, bordered with trees of myrtle and orange, and flanked at both ends by two-storied pavilions with slender marble shafts



COURT OF THE MYRTLES, ALHAMBRA

*The pool is bordered on both sides by beautiful old hedges.*



and graceful Moorish arches. From one of these pavilions opens the Hall of the Ambassadors, the throne room of the califs, and the largest chamber in the palace.

## THE ALHAMBRA'S BEAUTY

But it is not its size that makes this room imposing. Here, as elsewhere in the palace, it is the decoration. Rising for three or four feet from the floor is a band of colored Moorish tiles. All the wall above is of stucco, molded in lacelike patterns and painted in blues and reds and brilliant golden yellows. The designs are largely geometrical or floral, frequently interspersed with Arabic inscriptions. Some of these when translated read, "God is our refuge," "Praise be to God," familiar phrases in Mohammedan faith, or "There is no conqueror but God." Add to this decoration of the walls imposing stalactite domes, and ceilings often of cedarwood inlaid with mother of pearl, and imagine the floors and windows again adorned with oriental rugs and hangings, and the beauty of the Alhambra will be easily understood.

But neither the Court of the Myrtles nor the Hall of the Ambassadors is the crowning glory of the palace. This honor belongs to the Court of the Lions. One hundred and sixteen by sixty-six feet in size, this court compares with any apartment in the world for pure, exquisite beauty of design. An open portico, its ceiling borne on a hundred and twenty-four slender and beautiful marble columns and delicately orna-



HALL OF REPOSE OF THE BATHS, ALHAMBRA



THE GATE OF JUSTICE

*A part of the Alhambra palace not well preserved.*

## BEAUTIFUL BUILDINGS OF THE WORLD

mented arches, incloses the central space, in the middle of which rises a magnificent fountain, its basin cut from a single giant block of alabaster, and supported on the backs of twelve lions of white marble, emblems of courage and strength.

It is small wonder that the last of the Moorish kings, Boabdil (bo-ahb-deel'), looked back with many tears at this glorious palace as he surrendered it in 1492 to his Christian conqueror Ferdinand. Sadly indeed he and his followers must have crossed again to the dreary deserts of Africa, since they left behind them the whole fair land of Spain, which they had adorned not merely with the Alhambra, but with the Alcázar at Seville, the mosque at Cordova, and other monuments of their civil and religious greatness.



INTERIOR OF THE ALHAMBRA

*Arched window in the "Tower of the Captivity of Isabel."*

### THE GREAT CATHEDRALS

At the very period when the Mohammedan conquerors of Spain were building their palace of the Alhambra, the Christians of northern France were erecting those vast cathedrals which stand today as the crowning achievements of the builder's art. Paris, Chartres (shahrtr), Bourges (boorz), Rheims (reemz), Rouen (roo-ong'), Le Mans (lee-mong'), Beauvais (bo-vay') and Amiens (ah-mee-ong') are but a few of the long list of French Gothic cathedrals of the twelfth and thirteenth centuries. From such a list it is most difficult to choose. Each one has its distinctive claim to recognition, and its distinctive features which are not surpassed in any of the others. This fact, indeed, has caused it to be said that the ideal cathedral should have the façade of Rheims, the spires of Chartres, the nave of Amiens, and the choir of Beauvais. But even such an ideal cathedral would not be perfect without the addition of features from each of the other churches in our list.

## BEAUTIFUL BUILDINGS OF THE WORLD

Since, however, it is necessary to choose, let us choose Amiens; for perhaps this church is most widely acknowledged as the finest example of the Gothic style. Its façade is a masterpiece of decoration. Three deeply recessed portals in the lower story are covered with a wealth of sculptured figures in the round and in relief. Bible lessons and the events of human life and history, carved here in stone, taught the terrors of sin and hell and the joys of a godly life as preached in the church beyond these lofty doors. Nor is the decoration confined to sculpture; for the whole façade, and in fact the entire church, is a tracery of stone.

### THE GOTHIC GLORY OF AMIENS

It is from a side view, however, that Amiens shows at its best the true glory of Gothic architecture. Nearly five hundred feet long and over two hundred feet to the ridge line of the roof, it rises high above the buildings of the city in which it stands, a symbol of the supremacy of spiritual over earthly things. To be sure it has its faults. The towers are too low and the central spire is of awkward shape;



SOUTH PORTAL OF AMIENS CATHEDRAL

*The statue of the Virgin which stands in the portal replaces that of St. Honoré, which was moved to the north transept. The carvings about the south portal are taken from the life of St. Honoré.*

but the huge windows, with their tracery in geometric patterns, occupying the entire space between the buttresses, and these buttresses with their soaring arches spanning the aisle roofs below, afford an unsurpassed example of beauty of design combined with the utmost structural daring. Moreover, the



NAVE OF AMIENS CATHEDRAL



## BEAUTIFUL BUILDINGS OF THE WORLD



**SALISBURY CATHEDRAL**

*A view from the northeast, showing plainly the double-cross shape of the foundation.*

interior is even more imposing. Lofty piers and pointed arches separate the nave from the aisles. Slender shafts carry the ribs of the huge vaults of stone forty-three feet in span, which seem sus-



**NAVE OF SALISBURY CATHEDRAL**

*A number of interesting monuments were placed between the columns by James Wyatt.*

pending in air one hundred and forty feet from the pavement below. In the support of these vaults lies the keynote of Gothic architecture. Though they seem hung as if by magic over walls of glass, with very little masonry for their support, their weight and thrust are borne by the sweeping arcs of the exterior flying buttresses and the huge piers of masonry from which they rise beyond the side aisle walls. Viewed from a central point, the majestic sweep of the nave, the soaring height of the eastern apse, the wondrous window of the northern transept, and the maze of piers and arches and chapels, all unite to produce a glorious whole which cannot be surpassed in any monument of any age.

### SALISBURY'S SIMPLE BEAUTY

If the interior of Amiens personifies in the highest degree the majesty and glory of Christian faith, the spire of Salisbury may be said to embody its hope and aspiration. Rising four hundred and four feet from the ground, this spire has few to rival it in all the world. Other cathedrals might dispute its claim to first place among spires; but none is set upon a church so fine. That Salisbury is the most beautiful cathedral in England is not claimed. As was the case in France, so here,

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## BEAUTIFUL BUILDINGS OF THE WORLD

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there are too many churches, each with its own distinctive points of beauty, for anyone to be the finest of them all.

But Salisbury at least must find a place among the first, and is especially interesting because it is exactly contemporary as to date with Amiens in France. Architecturally both are Gothic; yet the difference in design is as great as the distance in miles between them. Low instead of lofty, with little decoration, and set in the midst of nature's grass and trees instead of in a crowded city, Salisbury's appeal is through the quiet beauty of its line, and the simplicity of its construction in contrast to



CHÂTEAU de CHAMBORD

*Showing the Mansard roof put on by the celebrated architect, Mansart, at the order of Louis XIV, to accommodate a large court.*

the complex structure of the French cathedral. The Gothic of England was rarely the Gothic of carefully balanced thrust and pressures, of flying buttresses and huge window spaces. Here at Salisbury the walls are still quite heavy and the windows only moderately large. They have no tracery of stone; but are simple, narrow openings in the walls, with pointed heads so like a lance in shape that they have given the name of Lancet to this period of English Gothic architecture. Slow to throw off their earlier traditions, the English builders clung, even in Gothic days, to many of the characteristics of the Norman era, which had produced such masterpieces as Durham and Peterborough, Ely and Norwich, cathedrals. The result of this is especially evident in the interior of Salisbury;

for here, in spite of the shafts of Purbeck marble, one for each hour in the year, and in spite of the rich moldings of the piers and arches, the lack of structural unity, and the comparative smallness of the windows and lowness of the vaulting cause Salisbury's nave to fall far short of that of Amiens in beauty of construction. Viewed from the west, the cathedral

is also disappointing; for the façade is an ugly screen wall, badly decorated, and deserving of little praise. But when seen from north or south or east, with its spire rising from the very heart of the church, Salisbury is truly inspiring. In its quiet close it seems the very expression of the church at peace.

## CHÂTEAU de CHAMBORD

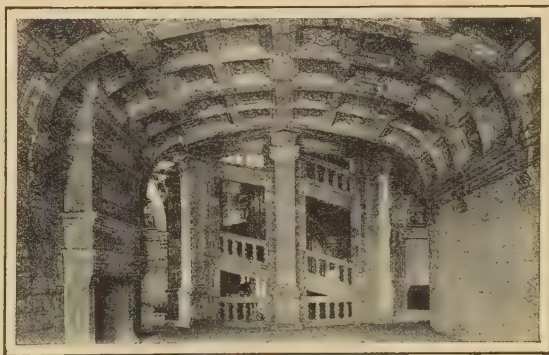
Between the construction of Amiens and Salisbury and the building of the Château of Chambord (shong-bore') lie two centuries of history. In them the spiritual power of the church, and the



TOWER OF THE GRAND STAIRCASE

*Château de Chambord.*

temporal power of the pope and clergy, which had been supreme throughout the Middle Ages, gave way to a large extent to a spirit of individualism and a rising power on the part of the king and nobles. This change had its effect upon the arts. The palace took precedence over the church in architecture as the secular took precedence over the religious in painting and the other arts. The Château of Chambord dates from the earlier stages of this new architectural era. Built by King Francis I in the early years of the sixteenth century, it is but one of the hundreds of châteaux erected by the kings and nobles of France, from Francis to the fall of the monarchy. Its architectural style is what is known as early Renaissance.



HALL IN THE CHATEAU de CHAMBORD

*The two stairways seen in the back view around the same central shaft and never join.*



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## BEAUTIFUL BUILDINGS OF THE WORLD

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The claim of Chambord to beauty is due, not so much to its decoration as to its imposing size, to the sense of spaciousness it conveys, and to the manner in which it reflects the spirit of its age.

Four hundred feet square along its outer walls, this vast château was designed by Francis I merely as a hunting seat. The chief exterior attraction of the building lies in its roof. This is a very maze of gables, dormers, chimneys, and cupolas, dominated by the lantern that crowns the center stair, and in which lights were hung to guide belated hunters from the forest.

### THE STAIRWAY OF CHAMBORD

This stairway is the chief attraction of the interior. Sweeping round a central newel which forms an open well, it rises the full height of the building. Moreover, it is not a single flight of steps, but two, so placed that one person may go up and one come down, yet never meet. From this stairway four large halls open at every floor, and four hundred and forty rooms and fifty other stairs fill up the wings of this great palace. The interior, when richly furnished, must have been magnificent.

In spite of its size, Chambord has little history of which to boast. Nothing of importance or even of special interest took place there.

### NEW YORK CITY HALL

We are fortunate indeed as a nation to have had in our earlier days an architecture that could boast of such pleasing monuments as the New York City Hall. Our ancestors in both the North and South were strongly influenced from the point of view of art by that English Renaissance which reached its culmination in the hands of Sir Christopher Wren. Many a New England church and many a Southern home boasts an architectural beauty of rare charm and in rare accord with the natural setting of this new land. Nor were we less fortunate in public works. The old and new statehouses



STAIRWAY IN THE NEW YORK CITY HALL.

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## BEAUTIFUL BUILDINGS OF THE WORLD

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in Boston, Independence Hall in Philadelphia, and the Capitol in Washington are but a few of the early buildings in America that, like the New York City Hall, are worthy to rank among the best in beauty of design. The latter was the work of John McComb, Jr., and was built between 1803 and 1812 in a style based largely upon the Italian Renaissance.



OLD COLONIAL CHAMBER

*The office of the Borough President of Manhattan in New York City Hall.*

Though not of very great size, its proportions are remarkably fine, and its architecture beautiful. For good taste and for excellence of workmanship it is as worthy of the city of millions today as of the city of thousands for which it was first built.

That the source of beauty in architecture is indefinable, this brief account of six of the world's finest buildings has clearly shown. No two are alike; yet all are beautiful. And this quality lies not merely in size and proportions, in design and decoration, but in the appeal that each one makes to the mind as well as to the eye. Thus the Taj Mahal fairly speaks of human remembrance, the Alhambra is the embodiment of oriental luxury, Amiens affords a majestic picture of religious power, and Salisbury of quiet Christian worship, Chambord conjures up visions of gay kings and courtiers, while New York in its City Hall possesses a worthy monument of civic interest and pride. Many another building could be added to such a list as ours, and in the case of each it would be found that added to its visible and tangible beauty was an invisible character that marked it above its fellows. It is from this broad standpoint that all architecture should be judged.

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SUPPLEMENTARY READING:—"History of Architecture," Hamlin; "Indian and Eastern Architecture," Fergusson; "Medieval Architecture," Porter; "Handbook of English Cathedrals," Van Rensselaer; "Renaissance Architecture in France," Blomfield.

# THE MENTOR

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ANNUAL SUBSCRIPTION, FOUR DOLLARS. SINGLE COPIES TWENTY CENTS. FOREIGN POSTAGE, SEVENTY-FIVE CENTS EXTRA. CANADIAN POSTAGE, FIFTY CENTS EXTRA. ENTERED AT THE POST OFFICE AT NEW YORK, N. Y., AS SECOND-CLASS MATTER. COPYRIGHT, 1913, BY THE MENTOR ASSOCIATION, INC. PRESIDENT, THOMAS H. BECK; VICE-PRESIDENT, WALTER P. TEN EYCK; SECRETARY, W. D. MOFFAT; TREASURER, J. S. CAMPBELL; ASST. TREASURER AND ASST. SECRETARY, H. A. CROWE.

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## *Editorial*

A man much occupied in his business was asked how he came to know so much on so many different subjects. His answer was: "Not by study—I have had no time for that—I have got my knowledge from the men who could give it to me, and from the reading that they have suggested to me. When several of my friends who know a subject have told me about it, I have got it in a way that I could not get in study. I have got it from different points of view."

★ ★ ★

These words were said in the course of a conversation about The Mentor. Someone had referred to the variety of subjects offered in the schedule of The Mentor Association, and had asked whether certain regular courses of reading could not be included with advantage. With the thought of that business man and others like him, we are aiming for something larger and more beneficial than a fixed set of reading courses. We have planned to give in The Mentor the broad, liberal knowledge that comes not from a strict course of study closely adhered to, but from contact with writers of authority in varied fields. The readers of The Mentor get the rich benefits afforded by many minds, and the year's reading is wide in its reach and well balanced.

So much for the general plan of The Mentor Association. But there is something to be said for the reader who wants to have a logical course of reading through the seasons. So while we offer variety from week to week, we plan to cover the larger subjects in groups of articles that are definitely related to each other.

★ ★ ★

If one wants to follow out a certain subject, whether it be travel, history, or art, he can take up the reading of his Mentors in groups. Look at the schedule of 1913. In the varied program of the year's reading you will detect numbers that naturally belong together. You can select a set of Mentors that will take you on a trip to interesting places, with Mr. Dwight L. Elmendorf as a companion. If literature is a subject of interest to you, you can select Mentors on literary matters prepared under the advice of, and some of them written by, Mr. Hamilton W. Mabie. Suppose that history is what you are after; Professor Albert Bushnell Hart gives you the "Story of America" in several numbers. It is hardly necessary to point out what Professor John C. Van Dyke has done for fine art in the numbers of The Mentor prepared under his direction. And so groups of Mentors on other subjects may be brought together out of the schedule.

★ ★ ★

In preparing the schedule for 1914 we have taken thought not only for the wide scope of the whole year's plan, but for the treatment of special subjects in a way that will form natural groups. We have found this condition has met with favor, and it seems worth while to assure ourselves that all the readers of The Mentor appreciate it. We are told that some are gathering the numbers relating to a single subject together so as to have a small library on each subject available for reference. Not a bad idea. Imagine what an attractive set of volumes could be made out of twenty or thirty Mentors on travel by Mr. Elmendorf! Think what a beautiful and valuable set of books could be had by binding up the art numbers! Keep your back numbers. They are just as valuable as the ones to come.







T the top of a precipice overhanging the River Jumna in India stands the most poetic mausoleum in the world. The Taj Mahal, "a dream in marble, designed by Titans and finished by jewelers," is the tomb built by Shah Jahan, the Mogul emperor, for his wife Mumtaz Mahal, whom he called Taj-Bibi. She was the love-

liest beauty of the Indies, and Shah Jahan loved her so passionately that he thought of no other woman while she lived and was lost in grief after her death. He vowed that her tomb should be the most beautiful building in the world.

The Taj is of snow-white marble outside and jeweled mosaic within. It was planned by a Persian, Ustad Isa, who designed in the Persian rather than the Indian style of architecture. Twenty thousand men worked twenty-two years to finish it. In the center of a great square, paved with white marble and having a slender tower of the same stone at each corner, rises the memorial of Taj-Bibi—not merely a masterpiece of architecture, but also a perfect interpretation of womanly nature. The spirit of Mumtaz Mahal seems to have been carved into the marble.

The mosaic work of the interior is the finest to be found in any eastern country. Precious stones are used unsparingly—jasper and agate, carnelian and chalcedony. Marble lacework of wonderful lightness screens the windows and doorways. In the center are the tombs of Mumtaz Mahal and Shah Jahan; but their bodies, according to the Indian custom, lie in a

vault beneath the building. Shah Jahan had begun a tomb for himself on the opposite side of the river, which he never finished because Aurantzeb, his son, rebelled against him and took away the empire. He was therefore buried by the side of his beloved wife.

Shah Jahan was a cold and haughty man; but he ruled India well, and his pride was softened in later life by the death of his wife. It is said that during his reign he brought India peace and prosperity by putting all his rivals to death. Besides the Taj Mahal, two other famous buildings, the Pearl Mosque at Agra and the great mosque of Delhi, which were built by Shah Jahan, have made his reign one of the most memorable in Indian history. The emperor's treasury must have been practically unlimited; for the peacock throne, made during his reign, was estimated by Tavernier to be worth sixty million dollars. The festival at his coronation alone cost eight millions.

There is a legend that when he had finished the Taj Mahal, Shah Jahan ordered the architect to be thrown over the cliff into the River Jumna, for fear he might plan another building as beautiful as the Taj.







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## BEAUTIFUL BUILDINGS OF THE WORLD

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### *The Alhambra*

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#### TWO

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**T**HE people about Granada have always held that the Palace of the Alhambra was built under a magic spell. To their minds human workmanship and the power of wealth are too feeble for the erection of a structure so enduring and magnificent. Indeed, great architects can hardly conceive the skill that balanced those halls

and gardens and towers one against the other with perfect symmetry, or the patience that worked out each interlaced design without error in either the art or the chiseling.

Pains and expense were not spared in the construction, and it is no wonder that the Spaniards should have thought the work supernatural. Slim pillars of the rarest white marble give grace to every court of the palace. The carvings and designs are everywhere gilded, and where these are painted between the gilding, blue, red, and yellow, the purest colors only are used. The blue is ultramarine, made from a precious stone, the lapis lazuli of the Egyptians, which never fades.

Besides warmth of color and grace of form, the Moorish architects worked for durability. The aqueducts they built still bring an abundant supply of water from the mountains to fill those baths, fountains and marble-bordered ponds for which the courts and gardens of the Alhambra are famous. In spite of earthquakes the columns and arches have nearly all held their place and their perfect form. The palace that Charles V built there in a vain effort to rival the Moorish master-

piece, and for which he made room by removing part of the Alhambra palace, stands today an uncompleted and roofless ruin; while the much older Alhambra is still clothed in a glory of bright, fresh color.

The Alhambra is not one building, but a collection of buildings on a high plateau. Long before the erection of the great palace the hilltop was surrounded by a wall with many towers for defense, and the Alcazaba, the first palace built on the Alhambra hill, was used as a residence by the early kings of Granada. Older than all, the "Vermilion Towers" stand on a neighboring hill, some distance outside the now ruined Alhambra wall.

The Palace of the Alhambra is said to have been started by Mohammed; but the foundations were probably laid by Calif Al Hamar, who is also distinguished for having begun to pay a yearly tribute to the kings of Castile. The construction went on during several reigns, and was completed by Yusuf with the building of the Gate of Justice in 1348. All the later kings of Granada lived in it until 1492, when the Moorish power fell before Ferdinand and Isabella, and Boabdil was banished forever from the home of his fathers.



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## *Beautiful Buildings of the World*

## AMIENS CATHEDRAL

### THREE

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IT WAS at Amiens that the renowned Saint Martin gave half of his cloak to a beggar who stood shivering by the road. Other saints in that city, though we know less of their life histories, must have exercised even more generosity during the Middle Ages to build and rebuild the old cathedral in the face of repeated misfortune. The patience and zeal with which those men of Amiens raised up their cathedral four times from its ashes, remain forever in the fame of this perfect French Gothic church.

When the Norsemen plundered the coast of France in 881 they sent a great fleet up the River Somme. Amiens, taken by surprise, fell before the attack of those reckless and powerful old Vikings, and the cathedral, then a flimsy wooden structure, was burned to the ground. A new building which the people of Amiens put up in the same place when they had sufficiently recovered from the losses of the invasion, was destroyed by lightning in 1019. The next structure was burned in 1107, and the one that replaced it was struck

by lightning in 1218 and completely ruined. Then in 1220 the present cathedral was begun. Even that has not escaped entirely from the lightning and conflagration that had wrecked so many structures on the same spot. In 1258, before the work was completed, the woodwork caught fire and was so badly charred that part of it had to be taken down and rebuilt. Traces of fire may still be seen on some of the arches. Later the slim central spire, which is one of the striking features of Amiens Cathedral, was so badly damaged by lightning that it had to be made over.

The chief treasure of Amiens is part of the head of John the Baptist, naturally a religious relic of extraordinary interest. It is kept in the chapel of Saint John Baptist, and shown only at the most important ceremonies. All that remains is the front part of the skull, including the face, and this is inclosed in a hood of silver-gilt. The relic is said to have been kept for a long time in one of the churches in Asia, from which it was removed to Constantinople, and later taken from that city to Amiens, where it has rested ever since.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

Illustration for THE MENTOR, Vol. 1., No. 33, Serial No. 33.

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## BEAUTIFUL BUILDINGS OF THE WORLD

### *Salisbury Cathedral*

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#### FOUR

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THE Cathedral of Saint Mary at Salisbury is not filled with gilding and warm color as the churches of southern Europe are. Its builders aimed rather at simplicity such as their forefathers used—plain gray walls, unornamented columns and arches, and few paintings. The edifice seems to reflect the antique dignity of those upright

pillars of the Druids at Stonehenge, which is not far from Salisbury. Here we have the outcome of British race feeling in splendidly finished architecture placed almost side by side with that early crude expression of it.

The cathedral was begun in 1220 by Richard Poore, the bishop at Old Sarum, who was so much annoyed by the officers of the king that he decided to move the church to a site on his own land which has since been named Salisbury. Old Sarum Cathedral, built on a bleak hill, had suffered for lack of water. In his choice of a foundation Bishop Poore went to the other extreme; for the swampy fields by the Avon, on which this new cathedral was erected, were so often flooded that services sometimes had to be suspended for days.

The beautiful Lady Chapel was built in five years. The entire building, except the spire, which was not in the original plan, took only forty-six years to complete. It was consecrated in 1266. But

when the spire was erected the architect in charge failed to strengthen the foundations sufficiently. The pillars and arches bulged; for they had never been intended to support such weight. In spite of arches walled up and buttresses built, the tower sagged nearly two feet toward the south, and has remained in that position ever since.

Though simplicity and calmness are characteristic of the original Salisbury Cathedral, they have been emphasized to the point of bareness by the restoration of James Wyatt, who destroyed nearly all the stained glass windows, two chapels, and a belfry, and moved many of the tombs. There are niches in the cathedral for over a hundred statues, which for some reason were nearly empty at the middle of the last century. The statues now in place are almost all modern; sculptured, however, with a view to holding the original significance of the architecture. They are arranged to represent the *Te Deum*.





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## BEAUTIFUL BUILDINGS OF THE WORLD

### *Château de Chambord*

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#### FIVE

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**I**N the park of the château, near the banks of the Loire, great ragged trees reach out across the sky, cutting off the faint light of the stars. It is midnight. Indistinctly from the direction of the château comes a baying of deerhounds. It passes overhead through the middle air, with trampling and the sound of horns, then

dies away into the distance. The ghost of Tibault de Champagne, first hereditary Count Blois, a black hunter followed by black dogs, is chasing the stag. Each midnight, so the people of that country say, the grim old baron rides by with a full pack.

Count Tibault had a castle there by the Loire, and for centuries his descendants used it as a hunting resort. In 1397 it passed into the hands of Louis d'Orléans. Francis I, a king of the house of Orléans, who knew the abandoned structure in his boyhood, developed in the country round this castle his well known passion for the chase, and that is why he chose the ruined feudal stronghold in the heart of a great forest for the site of his royal palace, when he might have built on any one of a hundred lovely spots not far away along the Loire.

The king's taste did not please his courtiers, who were less fond of hunting and solitude. They would have preferred a

large city, or at least some fertile valley nearby. Chambord was a palace in the wilderness. It could not be seen from a distance, and the view from its windows was only a dreary wood. The building has been described as a dream from the Arabian Nights come true.

Louis XIV made many alterations in the château. He ordered Mansart to construct rooms enough for the accommodation of a large court, and the architect, after racking his brains over the problem, cut up the roof for projecting windows in that style which has since become known as the Mansart roof. The principal door of the court is also Mansart's work.

In 1793 the revolutionists sold everything of value that could be moved from the château, and Chambord was stripped of its glory in a few days. It has never been completely restored. Though by no means a ruin today, the château suffers for lack of the magnificent furnishings for which it was originally designed.



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## BEAUTIFUL BUILDINGS OF THE WORLD

*City Hall, New York*

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SIX



WITH the highest buildings in the world rising in rivalry nearby, attracting every eye because of their novelty, the New York City Hall often escapes notice, or is given shorter consideration than its excellent architecture and historical significance deserve. Though it is neither large nor expensive, it is better designed

and more carefully executed than any of the older public buildings in the country.

John McComb is generally accepted as the architect; but it would be safer to speak of him as the builder, since most of the designing seems to have been done by a French surveyor, Joseph Mangin. To Mangin are probably due that shapely and dignified architecture which gives it a place among beautiful buildings, and the skilful design of its decorations. McComb carried out the work of building with great care, receiving six dollars a day for his time. The construction was begun in 1803. The first intention was to use brownstone. McComb, however, saw that no meaner material than marble could do justice to the purpose or the workmanship of the proposed City Hall. Accordingly he persuaded the committee in charge to let him use marble on three sides. The stone was hauled over from the Berkshire Hills by horses and oxen; for locomotives had not yet been invented.

One room of the City Hall was set aside for the State governor's use, and it has lately been restored to the original condition. Many excellent portraits hang on the walls. The furniture of the Governor's Room was largely taken from Federal Hall, where Washington was inaugurated and the city government was located before the building of the City Hall. Federal Hall has unfortunately been destroyed. It stood at the corner of Wall and Nassau Streets, and was built with stone from the wall that gave Wall Street its name.

A number of years ago there was a proposal to remove the City Hall from its present position because it was no longer large enough for the city government and was too far from the center of Greater New York. Then, because of its architectural merit as well as its history, such protest was aroused that both building and park have been kept intact.

In May, 1917, a fire burned the tower and destroyed the clock of the City Hall.



# THE MENTOR

"A Wise and Faithful Guide and Friend"

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## GAME BIRDS OF AMERICA

RUFFED GROUSE

CANADA GOOSE

BOB WHITE

MALLARD

WILD TURKEY

CANVASBACK

By EDWARD H. FORBUSH, *State Ornithologist of Massachusetts*

*Author of "Useful Birds and Their Protection," "A History of Game Birds, Wild Fowl, and Shore Birds," etc.*

NORTH AMERICA, when discovered by Columbus, probably contained more game birds than any other continent. The great falling off in the number of these birds in recent times has been accentuated by the extinction of the passenger pigeon and the Eskimo curlew, and the rapid disappearance of many others, among which are the whooping crane and the sandhill crane, great birds that are gradually being swept from the continent. The upland plover, formerly abundant in every suitable grassy region east of the Rocky Mountains, is now facing extinction, and its salvation is beyond hope, unless the regulations, protecting it at all times, recently made by the United States Department of Agriculture, under the Weeks-McLean law, can be enforced. The rails do not appear to have decreased in number quite so rapidly as have the shore birds; but from the king rail, the finest of them all, down to the sora they are much less numerous than in the early years of the last century.

THE RUFFED GROUSE

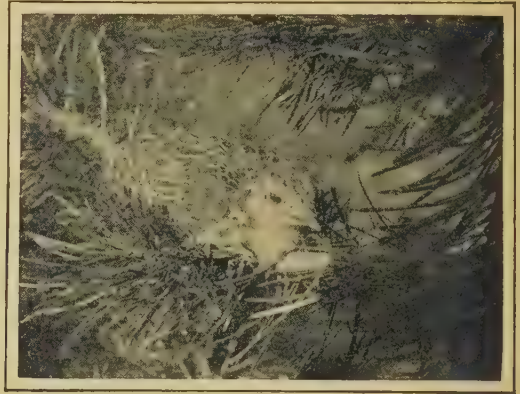
"Whir-r-r-r-r-r—clip-clip-clip—" Heavens! what was that? Anyhow, it's gone, and nobody's hurt. How well I recall the startling sound that checked in an instant my headlong pursuit of a baby cottontail rabbit when, from the leaves almost beneath my feet, up sprang a feathered projectile with thundering wings, which sped away in headlong flight through whirling leaves and bending twigs, disappearing in an instant in the thick of the



A RUFFED GROUSE NEST

trees. There I (aged eight) stood, gazing after this new wonder, while little Cottontail made good its escape. I had seen my first grouse, the king of game birds.

In the North this grouse is known as the partridge; Southerners recognize it as the pheasant; but how few of us know more about it! How few realize that it flies quietly when undisturbed, or that it has a variety of notes, ranging from the soft, cooing mother's call to the harsh



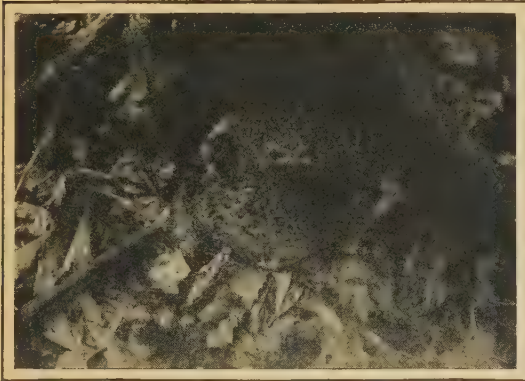
YOUNG GROUSE

*The young bird learning to perch above the reach of prowling enemies.*



YOUNG GROUSE

*Confident that they are hidden from the camera man.*



RUFFED GROUSE ON NEST

*This picture was taken by leaving the camera set all night. The bird itself pulled a thread which released the shutter early in the morning.*

scream or squeal with which she hurls herself at some enemy of her brood. Many have heard the drumming of the male, "Thump—thump—thump—thump, thump; thump, thump—rup, rup rup rup r-r-r-r-r-r-r-r"; but how many know that some seasons in some localities they do not drum at all? And why not?

In my notebooks the nest of the ruffed grouse figures as a hollow in the ground, lined with dead leaves or pine needles. The eggs range from seven to twelve; in one case fifteen.

The mother does not commonly cover them on leaving the nest; although a bird was once seen to do so by dropping straws and leaves on her back and then sliding out from under.

What keeps the eggs from harm for weeks in the open woods? The grouse often brings off her young safely not far from the home of hawk, crow, or fox. Does the mother bird leave no scent by which her many four-footed enemies can find her? In one case, at least, well trained pointer and setter dogs could not find the bird on the nest, even after she had walked away and returned to it. Sometimes a dog or a fox blunders on the nest, and then the mother, every feather on end, flies at him in an attempt to drive him away; but this does not scare or deceive cunning Reynard, and in an instant his mouth is full of eggs. Sometimes a prowling cat catches the mother on her eggs at night, and that ends the family history; but in the majority of cases the eggs safely hatch.



GROUSE

*A favorite drumming log and trysting place.*



The little ones all come from the shell together, and are fully equipped to find their own living. They need the mother only as guard, defender, and shelter. When they pop out of the eggs they leave the nest forever, and thenceforth they are at home in Robin Hood's barn, and sleep wherever weariness or night overtakes them. A little roving band of downy, brownie, striped chicks, they keep close together, running here and there, always hunting, picking insects from grass, ground, and foliage; while the mother, stalking behind, herds them along with soft and gentle calls, acting as rear guard, to give warning of any enemy that may be upon their trail, to lead the destroyer away if she can, to defend them with her life if she cannot, and to brood them beneath her maternal breast whenever they are wet, cold, tired, or sleepy. Wherever night finds them there they snuggle down to sleep, protected from cold and storm by her tireless devotion. Probably the little ones do not leave much scent; but the fox, racoon, mink, weasel, dog, and cat may cross their trail at any moment, crows, owls, and hawks menace them; yet commonly about half of them escape all danger and grow and thrive while the summer waxes and wanes. They learn to fly by the end of the first week. Before they are half grown they leave the ground at night, and roost with the mother in the trees.

When the "leaves begin to turn" the well grown brood seeks the wild grapevines and the wild apple and thorn trees that it may eat the fruit. When the first heavy snow falls the few that have safely run the gantlet of the guns squat beneath the low-spreading branches of some ever-green tree and calmly allow the snow to cover them if it will. They are ready for winter now, and have donned their snowshoes. What! really? Yes, actually. They have grown horny processes on both sides of the toes which will help to support their weight on packed snow or thin crust, and they are perfectly at home on or under the snow. If a crust



**A YOUNG GROUSE**

*This grouse was but nine months old. At this age the male is not distinguishable from the female.*

freezes over them, they make their way beneath it, feeding on twigs and ground vegetation until they can break out. When pursued they dive from on wing into the snow, and push their way below the surface, to burst out again farther on. It is exceedingly difficult to starve the grouse. They will live on frozen twigs, buds, laurel leaves, sumac berries, or birch and alder catkins. So my notebooks cover the history of the grouse through all the seasons of the livelong year.

### THE BOB WHITE

"*Bob white! You bob white!*" cries a brave little fowl from the top rail of the old fence. His call is the embodiment of cheerfulness. There is something heartening in the sound. This is due in part to its rich and vigorous quality, and in part to its rising termination—the question in the final note—as if it said "All right there, Fellows?" How different from the note of the whippoorwill, with its falling inflection and its general expression of sad finality. The whippoorwill may be a cheerful bird. One is inclined to doubt it; but we *know* Bob White is happy. Just hear him! He looks it too. Thus this cheerful little optimist makes his way to the hearts of men. Even the sportsmen who slay him love him, and are often his best friends,—after the shooting season,—and the epicure loves him—on toast. Down South they call him partridge. In the North he is known as the quail; but the ornithologists, who try to settle such matters for all, have taken his word for it and have named him Bob White.

This cheery little manikin is about the most important North American bird that flies, not excepting even the American eagle. He is the



BOB WHITE IN WINTER

*These little birds have a hard time finding food when the snow is on the ground.*



A YOUNG BOB WHITE

farmer's friend. Almost every insect pest of the garden and field is grist for his mill. All spring and summer he slays his thousands and tens of thousands, and in the fall he fattens up on millions of weed seeds. Yes, grain too; but only the waste grain left in the stubble. That is about all the grain he takes—and, after all this, many farmers get the sportsman to pay off the taxes on their farms for the privilege of shooting their little friend! Thus the school taxes are paid, and Bob White settles for the education of the children.

The pursuit of Bob White is a blessed boon to many jaded and brain-wearied business and professional men. Some believe that they have lengthened their lives by trying to shorten his. How the bird has survived with so many "friends" thirsting for his blood is hard to tell; but for all his trustfulness he is not so easily taken. Many gunners have believed that he can sometimes fool the best dog by "holding his scent." I have seen him several times squat close to the ground on the approach

of a dog, draw his head flat between his shoulders, and "sit tight" while the dog poked along, his nose to the ground, absolutely unconscious of the whereabouts of the little bird; but let a man appear, and the bird shows more anxiety and takes greater pains to get away or hide. I have seen him, when alarmed, disappear as if he had put on a coat of invisibility, and then, when the danger was past, grow out of the scenery, and walk right toward me from the very spot on which my



YOUNG BOB WHITES

*The birds in this group are seven weeks old.*

powerful glass had been focused all the time. How he does this is another story.

Why talk about his habits? Everybody who does not know them can have a good time studying them; for his life is open for all to see. What concerns us most is how we can make this useful, companionable friend to man more plentiful. In the District of Columbia they have solved the problem by forbidding shooting for the last few years, and there in some places the chorus of Bob Whites sounds like that of the little frogs in springtime. A close season for five years on this bird would do more



to stock the country than any other method now known; except, perhaps, in the northernmost part of its range, where it is sometimes almost exterminated by a severe winter. Eventually artificial propagation may solve our problem; for Bob White is a very prolific bird.

## THE WILD TURKEY

The ruffed grouse may be the king of game birds in the field; but the wild turkey, the largest game bird that flies, is to my mind king of them all on the table. A young wild turkey, well roasted, is a dish for the gods. The domesticated turkey is not in the same class; nor is it a descendant of our wild turkey. It was bred from the Mexican turkey, a bird of another race; not so handsome as ours, and having a white rump. This turkey was domesticated by the Aztecs, and hundreds of thousands were bred by them in domestication long before America was discovered by Columbus. Europeans received the bird from the hands of the Indians. The white man never has succeeded in domesticating any American game bird sufficiently to bring it into general use. The task still lies before us. The American Ornithologists' Union now recognizes but one species and five subspecies of the wild turkey, all of which are natives of this continent.



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### THE WILD TURKEY

*Often called the grandest bird of America.*



### WILD TURKEY

*This picture shows a female with its young. It is reproduced from one of the famous set of plates of "Birds of America," made by J. J. Audubon.*



A WOODCOCK

The range of the species formerly extended over Mexico, most of the United States, and into southern Ontario. The early explorers found it roving in large flocks along the Atlantic seaboard, and at times migrating in great armies in search of food.

We can form little idea today of the former almost incredible abundance of these noble birds. Our forefathers were accustomed to hunt them for the Thanksgiving dinner, and they rarely failed to secure a good supply. The bird is now extinct through the greater part

of its former range. It was hunted, trapped, and shot at all seasons, and is likely to vanish from the earth unless it can be propagated under partial domestication and restored to its former habitat.

### THE CANADA GOOSE

There is a quality in the cry of the wild geese returning northward in the spring that stirs the blood of all to whom the "Red Gods" call. That wild and solemn clamor ringing down the sky is as "the voice of one crying in the wilderness." All eyes are turned to follow the baseless triangle drifting fast across the sky. What memories are awakened by that resounding call,—memories of open marsh or prairie, sounding shore and placid bay, lake or river, scenes of a wilderness of waters or of plains; for the wild goose is a bird of the waste places! Two hundred years ago it nested over the greater part of the continent; but civilization and market hunting have confined it now mainly to the vast morasses of the North, where it seeks some island in the marshy lands and there makes its nest.

The goose normally mates for life, and as its life is reckoned to last about one hundred years the partnership, barring accidents, is a long one; but life is full of accidents. The goose does not reach maturity early, and therefore does not breed for the first few years. The gander is not such a goose as he looks; for in his constant watch over mate, nest, and young he shows both courage and sagacity. He defends his mate and brood to the utmost extremity. He is



RING-NECK PLOVER

*This bird mother is brooding a chick.*

said to be a victor sometimes over the crafty fox, and he easily drives away the deer or elk when his young are in danger. The goslings take to the water early; but they like to go ashore to feed on the green grass and herbage of the uplands, and there they often run into trouble. One of their greatest aquatic enemies is the snapping turtle. I have known one of these monsters to capture a full grown goose by catching its foot. In the fierce struggle that followed the goose escaped only by tearing its leg from the socket, and died a miserable death from the result of its fearful wound.

When advancing winter seals the waters of their northern home, the geese gather in flocks, rise in air, and turn their faces to the south. They travel by well known landmarks, and unlike many sea fowl often become confused in a fog. Therefore, I believe they never intentionally fly out of sight of land; though they often cross wide bays and inlets.



CANADA GOOSE

*The male is standing and the female sitting.*

### THE MALLARD

The mallard is a cosmopolitan, the wild duck of the world, the progenitor of the domestic duck, and the chief water fowl of the game preserve. Its eggs and flesh formed a considerable part of the food of Indians and early settlers. Vast numbers of mallards formerly bred not only in Canada and Alaska, but in the western United States. Tons and tons of these birds were killed for their feathers by Indians and halfbreeds in the South and West. Boats loaded to the gunwales, wagons piled with ducks, to be given away; tons of birds spoiled before they could be shipped, then hauled out and dumped into the coulées; markets glutted and marketmen unable to handle the birds,—these were all episodes of the time of plenty. The result of this appalling waste, and the settlement of a large part of their breeding grounds, has been a tremendous decrease in the number of mallards in the country; but the birds may be readily replaced by protection and artificial propagation, and the mallard is not in any immediate danger of extinction.

It nests in marsh or slough wherever it is undisturbed. The little ones, when hatched, soon reach shallow water, where they are perfectly



at home. They swim about the sedge and water plants, catching insects, and when danger threatens keep concealed and sheltered by the herbage. They are often in peril, not only from hawks, owls, eagles, gulls, and herons, foxes, minks, and dogs, but they are attacked on all sides in their own element. Great frogs and fish spring to seize them with open mouths. Turtles prey upon them, and in the South alligators devour many. When a dog scents the little family in shoal waters and rushes in, the mother throws herself in his way and flutters off as if sorely wounded. While he chases her eagerly, his open mouth close to her tail, the little ones dive and swim away, more under water than above it, and, leaving the slough, crawl through the grass to the next refuge, hiding there safely until all danger is passed. Inherited experience has taught them the

way of life, that their species may be perpetuated.

## THE CANVAS- BACK

Long live the canvasback! His fame has gone farther, perhaps, than that of any other American game bird. Some epicures rank him above the little-neck, the lobster, or the terrapin, and he is considered a greater luxury than quail on toast. Yet the canvasback, when deprived of its favorite food, the wild celery, is hardly superior to the despised mud-hen. Wilson tells us that many years ago a vessel loaded with wheat was wrecked near Great Egg Harbor. The



**BLACK DUCKS**

*The birds are gathering to feed.*



**BLACK DUCKS**

*These birds were purposely flushed and taken on the first upward spring.*



DUCKS SWIMMING ACROSS A BAY

wheat floated out in quantities, and soon the bay was "covered" with a new kind of duck unknown to the local gunners. They had great sport for three weeks, shooting canvasbacks, and sold them for twenty-five cents a pair; but did not discover the particular excellence of their flesh. They finally learned what they were and that they might have disposed of them for four times the sum they had received.

Redheads, which feed to a great extent on wild celery, often appear on the table masquerading as canvasbacks. In one case, at least, the gunner sold to some innocent clerks a lot of fish-eating sheldrakes or mergansers under the name of canvasbacks. I am told that the dishes that resulted were about as palatable as a bundle of old stewed kerosene lamp-wicks.

No longer ago than 1850 canvasbacks hovered in interminable flocks about Chesapeake Bay. Over ten thousand people were accustomed to shoot there. These ducks were then plentiful in all first class restaurants and hotels of the East. The glories of Chesapeake Bay as a shooting ground have largely departed, and canvasback ducks are now rarely seen on tables where they formerly appeared often; but there is still a stock of breeding birds left, and with adequate protection it will be long before we see the last of the species. So far as I know, no one has as yet succeeded in breeding this bird in captivity. Therefore we cannot depend on artificial propagation; but must protect the stock of wild birds.

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SUPPLEMENTARY READING—Wild Fowl of North America, and North American Shore Birds, by Daniel Giraud Elliot; Feathered Game of the Northeast, by Walter H. Rich; American Game Bird Shooting, by George Bird Grinnell.

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# THE MENTOR

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## Editorial

The legend of The Mentor must by this time have become familiar to all readers. It is printed on the cover, "A Wise and Faithful Guide and Friend." We have been asked the origin of this. The phrase is quoted exactly from the definition of MENTOR as given by one of the highest authorities in the English language. We are glad that some one asked this. It is the sort of inquiry that makes our mail interesting. The character of correspondence that comes to The Mentor is extraordinary. It is the natural response to the offer of service that The Mentor extends. The keynote of The Mentor Association plan is *helpful service*. Our mail shows that there is a large public that is eager and earnest in its desire to benefit by this service. It seemed to us that we could not express the spirit of The Mentor better than by quoting literally the phrase that defines the word—"a guide and friend."

★ ★ ★

In return The Mentor reader can be in the full sense a guide and friend to us. There must be an exchange in order to get the greatest good out of an educational plan. You can help us if you do as many others have done—write and tell us what you think of The Mentor. A number of valuable suggestions have come to us in the mail. Under the stimulus of the encouragement that we have had from so many we are broadening the plan in the future. Our new prospectus, just fin-

ished, will tell you fully about this. It is not simply a magazine subscription that we are concerned with. We offer a membership in an Association that brings many advantages. There is a saying, "It is a good thing to be doing a good thing, and it is a good thing to know that you are." We know that The Mentor is a good thing, and it is a good thing to be told so by so many. A member of our Advisory Board, Dr. Hamilton W. Mabie, wrote us recently: "The Mentor is really a triumph of high class work and popular treatment. I believe that the very best things can be given to people in the very best way, not by writing down, but simply by using standard language instead of technical language. The more I think of the whole enterprise, the more I believe in it."

★ ★ ★

We want to know what you think of The Mentor, and we want you to tell us how we can be of benefit to you as a member of the Association. Our service is not complete in simply sending you The Mentor and the pictures week by week. We can bring you in touch with our Advisory Board, so that you may have the best advice in matters of side reading, and intelligent direction as to the organization and conducting of reading clubs; also expert information concerning books and pictures that bear on the topics in The Mentor. In the day's mail we find one inquiry from a member of a reading club who wants to know what side reading she should take up to prepare for an evening on "American Landscape Painters." The copy of The Mentor treating that subject is to be the core and center of the evening's reading. The writers of authority associated with us enable us to give our correspondent the benefit of the best advice.

★ ★ ★

Another writer asks for a selection of pictures suitable for wall decoration in the schoolroom, leaving it to us to suggest appropriate subjects. This is the sort of inquiry that we delight in, and we can help of course, for we have a great store of good art material, to which we are adding each week and from which a wide variety of subjects can be selected.






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## GAME BIRDS OF AMERICA

### *Ruffed Grouse (*Bonasa umbella*)*

#### ONE

HE drumming of a ruffed grouse is like the sound of a rattlesnake: only those who have heard it know what it is like. It seems to come from any part of the thicket or woods, like the voice of a ventriloquist. Sometimes it resembles distant thunder or the rumble of wheels. Early in spring the male steps cautiously out on a

log, first making sure that no fox or weasel is hiding near. His rich chestnut hue, with purple or bronze on the ruffs, and white-barred tail, harmonizes beautifully with the shadows of the surrounding spruce thicket. Then he rises on tiptoe, and with wings held out a little way from the body begins his thump, thump, thump—faster and faster, till it dies away in a mere rumbling. Hunters at one time supposed that this sound was made by the wings striking against the log or stump; but it is now known to be produced by rapid vibration of the quill feathers. Usually there are hen grouse nearby who sneak up through the leaves to watch his performance. He takes them all if he can find them, for the grouse cock prefers a harem; and they go about in a flock together. Day after day the drummer returns to his favorite log, until the warm weather comes on.

Sportsmen often speak of shooting pheasants, when in reality they mean grouse; for there are no native pheasants in the United States, the nearest approach being, strangely enough, our wild turkey.

Often the ruffed grouse is spoken of as a partridge—and where that is so Bob White is called a quail.

Still plentiful in spite of many thousand guns aimed at its life, the grouse ranges over the whole of northern North America, making short migrations in search of food or winter quarters. Sometimes when wintering in tall timber it eats great quantities of laurel buds; which, gunners say, makes the flesh highly poisonous for food. The survival of this game bird in such great numbers is due in a large measure to the whirl of its flight, which serves a double purpose, startling the gunner and warning all other birds in the neighborhood. Some sportsmen never become accustomed to the sound; but are always unnerved and powerless to shoot the bird that makes it. One gunner, after having stood paralyzed before each grouse as it started up near him and whirled away out of range, roused himself with a desperate effort, and as the next thundered away brought the gun to his shoulder, shouting "Bang!" at the top of his lungs, while the grouse sped on unharmed.







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## GAME BIRDS OF AMERICA

*Bob White (Colinus virginianus)*

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TWO

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OB WHITE is a brisk, enterprising little fellow with a heart full of hope, as his cheery greeting will tell you. He has been subjected to much discussion. "Bob White is quail," say some; others insist that there are no quail in America and that Bob White is partridge. An acknowledged authority states that Bob White is called

quail in the North and East, while in the South and West he is partridge. Wherever the ruffed grouse is called pheasant Bob White is called partridge; where the grouse is known as partridge Bob White is called quail.

And we all know what he calls himself whenever he has his little say—and what he says of himself is gladly accepted everywhere. Bob White is a popular favorite among game birds on account of his attractive habits and the fact that he is to be found in almost all sections of the country—and wherever found he displays the qualities that make good hunting. He lives more in the open than the ruffed grouse, and by his admirers he is counted a finer game bird.

Bob White varies in color, in size, and in quality as a game bird in various sections of the United States, West Indies, Mexico, and Central America. As the ruffed grouse becomes less common and more difficult to get, on account of the disappearance of our forests, Bob White

is assuming more and more the rank of the leading American game bird. For that reason the game law is strict, and sportsmen are much concerned in propagating the species. The effect of this is to change somewhat the qualities that have characterized Bob White in different localities. For example, the robust, hardy, and large-sized Bob White that was known in the New England States in past years is now extinct, and it has been replaced by a somewhat less sturdy type of bird introduced from Kansas and the Carolinas. These birds, not accustomed to the rigorous winter of the northern states, have a hard time when the weather is bitterly cold. In a severe winter in New England poor little "planted" Bob White is, in the most pathetic sense of the phrase of the day, "up against it." He has to be sheltered and fed largely by his human friends. Some day, no doubt, as the natural law of survival works it out, Bob White will grow hardy and self-sustaining under the severest conditions in the northern states.



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## GAME BIRDS OF AMERICA

### *Wild Turkey (Meleagris gallopavo)*

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#### THREE

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IMAGINE an old gobbler leading his hens about the forest near some Puritan settlement. They stretch their long necks here and there over the leaves, picking up acorns and chestnuts, when suddenly one finds a grain of corn, and another, and another, leading off in a straight line. Away go the turkeys scrambling over

one another, and the greedy gobbler makes sure of his share. The train of corn leads along through dense underbrush, turns sharp to the left and under an old log. Without noticing what is beyond, the turkeys go down through a trench, their heads to the ground, and come up on the other side of the log, where there is more grain spread all round. After a few minutes the corn is eaten, and the gobbler looks around for a hole to get out by. He finds that there are four dark walls surrounding his flock, and overhead are logs with space enough between to let in the light, but not to let out the turkeys. They walk around craning their necks up at the light; for they have bad memories, and depend on sharp eyesight to get them out of trouble. The trench goes down under the log, and therefore no light comes through it—a circumstance that the turkey does not think about. So the poor gobbler and all his flock stay in the trap, because they do not know enough to go out the opening they came in by.

The turkey does not come from the Turkish empire; but is a distinctly American bird. The Pilgrim fathers, when they heard it say "Turk, turk, turk" may have thought of that name, or it may have been given by those adventurers who first carried the bird to Europe. Turkeys were domesticated in Mexico by the Montezumas, and specimens were taken from there to the West Indies about 1520, and introduced from the West Indies into Europe. Later the European birds were brought to America. Our domestic turkey therefore is a Mexican bird, differing from the native turkey of this region.

Wild birds are now rare. In the southern Adirondacks and even parts of the West, where there are still enough to tempt the hunter, they furnish excellent sport; for the old gobbler is a wise bird when traps are forbidden. The usual method of hunting is by tracks in the snow,—a difficult sport, requiring especial skill; for the turkey flies long distances if pursued. In the West it has been hunted on horseback with greyhounds.





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## GAME BIRDS OF AMERICA

### Canada Goose (*Bernicla canadensis*)

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#### FOUR



HERE is no more exhilarating sound in nature than the sonorous honking of wild geese. Who has not at some time in his life heard, far aloft, the well-known trumpet "*Honk!*" and the prompt answers all down the two lines as the V-shaped flock winged swiftly forward? Usually the geese fly in a broad, V-shaped line; but

this is not constant, and one sometimes sees them flying in a long, whiplike curve. This seems to be when they are temporarily disturbed, as by some strong change in the air currents. But it seldom lasts long, as the birds soon rearrange themselves in their geometrical angle formation. In the raw, windy days at winter's end, as the flocks fly north, the old gander's cry is accepted as a guarantee of spring, and hailed with joy.

The Canada goose is the largest of the wild geese of North America. Its average length is about thirty-five inches, and it usually weighs fifteen pounds or even more. This bird has a jet black head and neck, with a conspicuous white crescent encircling the throat. The black on the neck ends abruptly where the neck joins the body, and the general tone of the latter is gray-brown. Its neck is longer, and generally more slender, than those of other birds.

There are few warier birds than the Canada goose. Unless the hunter has much experience or exceptional advantages, he will find them very hard to get. The number of birds that still survive testify to the wariness, the keenness of vision, and the good judgment of this much prized bird. For this reason they will probably long continue to lend their wonderful charm to our spring and autumn skies, and to be an inspiring index upon which the weatherwise base their forecasts.

The Canada goose winters in Texas, along the Gulf of Mexico, and in the sounds and bays of Virginia and the Caro-

linas, and goes north early in the spring. In the summer it inhabits the far North, from Labrador and the Saskatchewan regions north to the Arctic Ocean. In August, like many of the ducks, these birds molt the entire wing, and at that season their chief enemies are the Indians and Eskimos, who catch them in great numbers.

However, for eating the gander is not very good. His flesh is strong, tough, and unpleasant. The females and tender goslings are far more highly prized as food.

The gander is very energetic and courageous in defending his mate on the nest. W. T. Hornaday, director of the New York Zoological Park, tells an anecdote that illustrates this. "Last spring," he says, "two of our geese paired off and built a nest on the south bank of the Mammals' Pond, in a very exposed situation. From that time until the young were hatched the gander never once wandered from his post. It was his rule never to go more than sixty feet from the nest, and whenever anyone approached it he immediately hastened to intercept the intruder, hissing and threatening with his wings in a most truculent manner. Had anyone persisted in disturbing the female he would willingly, even cheerfully, have shed his blood in her defense. His unswerving devotion to his duty attracted the admiring attention of thousands of visitors, and the proudest day of his life was when the first live gosling was led to the water, and launched with appropriate ceremonies."





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## GAME BIRDS OF AMERICA

### Mallard Duck (*Anas boschas*)

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#### FIVE

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ONE day late in May a number of years ago, W. T. Hornaday, director of the New York Zoölogical Park, when collecting in Montana, found a little water hole, hardly ten feet in diameter, hiding in the sunken head of a dry coulée. All around in every direction for miles and miles the sagebrush, shimmering in the heat of

the early summer, stretched in a billowy sea. But as he dismounted for a drink, up from her nest in the sagebrush by the side of the pool rose a mallard duck. "And," says Mr. Hornaday, "as I gazed in astonishment at this nest and its contents beside an insignificant bit of water in a landscape that was certainly not made for ducks, I understood how it is that this bird has been able to spread itself all around the northern two-thirds of the globe."

The mallard is the best known and most generally distributed of wild ducks. It is found throughout the entire northern hemisphere. It is the most cosmopolitan of all wild fowl, and the original stock of our numerous varieties of tame ducks.

The mallard is wary and wise. It is one of the largest ducks; it is one of the handsomest; it is very strong on the wing, and highly intelligent. The drake, with his shining green head, mahogany breast, violet striped wings and pearl-gray body, is one of our most striking and beautiful ducks. The female is a very different looking bird. She is of a modest brown color, streaked with black.

Mallards are hardy birds. While the center of winter abundance is in the southern middle districts, still a number remain in the New York state marshes until they freeze over, frequently into December, so that they are found in company with canvasbacks, redheads, and the big bluebills.

In England the mallard is known as the stock duck, because it was the original stock from which the domestic duck has

descended. It pairs very early in the year. The ceremonies of courtship require some little time; but soon after these are performed the respective couples separate in search of suitable nesting places. A little dry grass is usually collected, and on it the eggs, from nine to eleven in number, are laid. As soon as incubation begins the mother starts in to divest herself of the down that grows thickly beneath her breast feathers, and adds it to the nest furniture; so that the eggs are deeply imbedded in this heat-retaining substance—a portion of which she is always careful to pull, as a coverlet, over her treasures when she leaves them for food.

However, the mother rarely leaves the nest during the hatching period. When all the eggs are hatched the brood is led carefully to water, and throughout the summer the mother watches over the chicks until they are full grown and feathered.

During the summer the mallard molts all the wing feathers at once; so that for a month he is unable to fly. Were the drake, with his conspicuous coloring, to be left thus helpless, the species would not long survive, as he would be an easy prey for all the carnivorous enemies that surround him. So nature has provided a temporary protection in the so-called "eclipse" plumage, which, closely resembling that of the female, is worn only during midsummer while the wings are growing, to be supplanted by the rich suit in which we see him on his fall trip to the South.



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## GAME BIRDS OF AMERICA

### *Canvasback (Fuligula vallisneria)*

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SIX



HE canvasback, most famous of wild fowl, is a purely and exclusively American species, ranging during the year over practically the whole North American continent. But now this duck is little more than a bird of history. It has been almost exterminated by the gunners. Once the delight of the epicure, it promises soon to

become a curiosity. Canvasbacks breed principally in the interior of British America and Alaska. They make their first migration southward during October. As they are a very hardy bird, many canvasbacks spend the winter in the northern states. But it is in the middle and southern states, particularly in the Chesapeake, that they congregate in greatest numbers.

When they have fed for sometime upon the *vallisneria* or wild celery, their flesh is unexcelled among wild fowl. But if they are not able to get this food they taste very little better than the poorer species, and are far inferior to such river ducks as the mallard, the dusky duck, gadwall, teal, or pintail.

Canvasbacks closely resemble redheads in general appearance. But the long, straight black bill and darker forehead are characteristic of the canvasback alone. The redhead has a moderately short bluish gray bill and a uniform light chestnut fluffy head.

Often redheads are substituted for canvasbacks upon the unknowing purchaser. On the same feeding grounds one is about

as good as the other. The fraud consists in that while the price of the redhead is very reasonable, that of the canvasback is fabulous.

The canvasback comes nicely to decoys usually, particularly if live dusky ducks are used. But they become very cautious if they are much hunted, especially in the North, where they go generally in pairs or small companies. No statelier duck swims than the game and cautious canvasback at such times. Aristocratic head held high, he warily draws in toward the lures. Every sense is alert. He is ready for an instant spring at the slightest movement or sound. Canvasbacks are expert divers. If only wounded they are hard to retrieve. They will dive and swim long distances under the surface, coming up in the rushes and cattails at the edge of the water. There it is almost hopeless to try to recover them.

These ducks are swift flying and strong. Their average length is about twenty-two inches. The males look very white when on the wing. The females have much the appearance of redheads.



# THE MENTOR

"A Wise and Faithful Guide and Friend"

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Vol. I

No. 35

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## THE STORY OF AMERICA IN PICTURES

### THE CONTEST FOR NORTH AMERICA

LA SALLE

CAPTURE OF LOUISBURG

DEERFIELD MASSACRE



CAPTURE OF QUEBEC

BRADDOCK'S DEFEAT

PONTIAC WAR

By *ALBERT BUSHNELL HART*  
*Professor of Government, Harvard University*

THE whole round world is now open. Gone is the pleasure of finding new lands, sighting strange mountains, floating down mysterious rivers, and meeting unknown races of men. After Mt. Everest is climbed by some daring mountaineer, and after an airship lands on the highest peak of Mt. McKinley, what will be left for the seeker of novelty? Where can you now find a river or mountain range or tribe certified never before to have been seen by white men?

That rich pleasure was enjoyed in the fullest measure by the explorers in North America; in fact, they enjoyed it so much that they kept it alive for four centuries. For a good two hundred and fifty years the English at intervals battered their way into Hudson Bay, and Davis Strait, and the Arctic deserts, trying to smash a route through the ice,

# THE CONTEST FOR NORTH AMERICA

around to the north of Asia and Europe. Nearly three centuries passed after De Soto reached the lower Mississippi before Lieutenant Pike found its source in its native lair. As late as 1880 no man, white or red, knew the passes across the Canadian Rockies; and to this day only three boat parties have ever gone through the length of the canyon of the Colorado.

In the work of opening up North America the French surpassed the English: if no bolder, they were more adventurous. From the lower St. Lawrence they held a direct route into the interior, which flanked the two great obstacles to western exploration; namely, the Six Nations of the Iroquois and the Alleghany Mountains. It is hard to say which was the firmer wall against English discovery.



ROBERT CAVALIER  
DE LA SALLE

*Born 1643; died 1687.*

## FRENCH ADVENTURE

If we were only French, we could weep at the splendid story of French discovery, as compared with the final collapse of the French empire on the continent of North America. The French were the first to find the St. Lawrence; first to see each one of the Great Lakes; first to spread exaggerated ideas about Niagara Falls—where, according to Mark Twain, the hack fares in his time were so much higher than the falls that the visi-

tor did not perceive the latter. They were first to be awestruck at the site of the future city of Chicago; first to reach the Mississippi; first to be stopped by the Falls of St. Anthony, which unfortunately were not at that time subject to conservation; first to navigate the Mississippi; first to see the Rocky Mountains; first to cross from Lake Superior to Hudson Bay. What a fate, to be the star actors in so many first performances, and



LA SALLE'S SHIP, THE GRIFFIN

*From an old print.*

# THE CONTEST FOR NORTH AMERICA

then not to appear at all in the last act! What a destiny for the earliest explorers of our country!

One reason why the French secured early control of the interior was that they had an astonishing gift of living on the country. When Stanley crosses the Dark Continent, or Amundsen penetrates the White Continent, he carries great quantities of stores with him; but Champlain, and Marquette, and La Salle went light. The Frenchmen paddled their canoes along with their Indian friends, lived on game and Indian corn, found much to engage and interest them, and were always ready for a joyous fight. Frenchmen know how to draw the pleasures of life out of unpromising surroundings.

## FOUNDING OF QUEBEC

The French made their first permanent settlement at Quebec in 1608; but the English had then been in Jamestown a year. From the first the continent was too small to hold two such boisterous, expanding, and conflict-loving people. Captain Argall in 1613 opened the ball by capturing the little Jesuit settlement at Flying Mountain on Mount Desert. From that time, for just a hundred and fifty years, the two nations were sparring with each other.

For many years this warfare was hedged in, because mountains, woods, and savages filled up a broad belt of territory between the English coast settlements and the St. Lawrence. But in war, as in the chivalric game of football, when you cannot break through the center, you play round the ends. Hence in every one of the six regular wars, besides various local squabbles, there was always fighting between French and English in Nova Scotia, or the Islands of the Gulf of St. Lawrence, or along that river. In 1613 the English captured Port Royal on the Bay of Fundy, and again in 1690 and 1710,—it became almost a habit,—in 1670 they broke into Hudson Bay; in 1745 and 1758 they mastered Louisburg; and in 1759 took Quebec.



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LA SALLE PRESENTING A PETITION TO KING  
LOUIS XIV



## LA SALLE

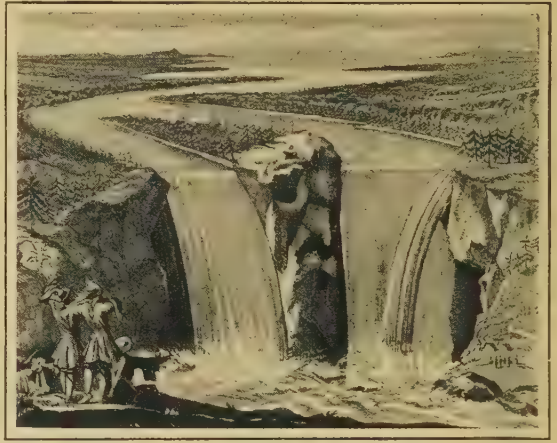
The most gallant figure in this century and a half is the chevalier Robert Cavelier, Sieur de la Salle, who had all the pluck and endurance of his Norman ancestors. He was educated by the Jesuits; but preferred the life of a seignior on the frontier of Canada. There he heard tales of a river starting somewhere near the Great Lakes and following so long a course that he guessed it must be the Colorado. From that time he became a still hunter for the Mississippi River. He built the Griffin, the first ves-

sel ever seen on Lake Erie. Apparently he found the Ohio, and decided that that was not the advertised stream; and before he could get to the Mississippi it had been discovered by the priest Marquette and the Indian trader Joliet, while Father Hennepin went up the great stream to the falls.

La Salle had larger plans than to see new countries and float on strange rivers: he wanted to occupy that region for his sovereign and friend, Louis XIV, Le Grand Monarque. Early in 1682 he reached what the recorder of that expedition calls "the divine river, called by the Indians Checagou." With him was that picturesque figure Tonty, "the man with the iron hand"—and his artificial member was no tougher and more enduring than his iron heart.

February 6, 1682, the expedition reached what they called "the River Colbert," and six leagues lower they passed the mouth of the Missouri. There they registered the first protest against the St. Louis water supply; for that stream, they said, "is full as large as the River Colbert, into which it empties, troubling it so that from the mouth the water is hardly drinkable." The Indians entertained him with the fiction that by going up the Missouri ten or twelve days he would come to a mountain, beyond which was the sea with many ships.

La Salle was the man who put the French into the Mississippi Valley, and thus gave them possession of the two finest regions in North America,—the whole watershed of the St. Lawrence, including the Great Lakes, and the whole watershed of the Mississippi. How many different craft



NIAGARA FALLS

*As pictured by Father Louis Hennepin, probably the first white man to see this wonderful waterfall. From a plate made from the original Utrecht edition of 1697.*

# THE CONTEST FOR NORTH AMERICA

have followed after his canoes,—a keel boat containing Aaron Burr and his misfortunes; a flat boat, with Abraham Lincoln stretching his long arms over the steering oar; the Belle of St. Louis racing the Belle of Memphis, cramming sugar and hams into the furnace, and, just as she pulled abreast of her rival, blowing up in most spectacular style; and Porter's gunboats, driving past Vicksburg and exchanging broadsides with the batteries on the heights! Little did La Salle know that he was opening up a highway for a nation not yet born!

## ENGLISH CLAIMS

Where were the English all this time? Did their Indian friends tell them nothing about great rivers full of crocodiles, and crook-backed, woolly oxen, and mountains of gold? After 1664 they held the whole coast from the St. Croix River to the Savannah River; but it took them a long time simply to reach the edge of the Mississippi Valley. Two adventurous men, Thomas Batts, and the German, John Lederer, wormed their way through the confused mountains of western Virginia, and Batts reached the New River about 1671,—“a pleasing but dreadful sight to see, mountains and hills piled one upon another.” They took possession of “all the territories thereunto belonging” for his Majesty Charles II. Massachusetts, Connecticut, and Pennsylvania all had charters reaching west of the mountains; but they knew better than to try to pick up territory from under the lodge poles of the ferocious Iroquois. The English seemed to lack the discoverer's spirit, which can be satisfied only, as the colored preacher puts it, “by unscrewing the inscrutable.” John Endicott thought he was as heroic as Marco Polo, when he went up the Merrimac River to Lake Winnepesaukee, and there cut his initials on a rock; and Governor Alexander Spotswood of Virginia felt very proud of himself when in 1716 he conducted



GENERAL PEPPERELL AT LOUISBURG

*General Pepperell was commander of the English forces which on June 16, 1745, captured the town of Louisburg.*

## THE CONTEST FOR NORTH AMERICA

a party of gentlemen on horseback across the mountains into the valley of the Shenandoah, which was still a long way from the Mississippi Basin.

The French riveted their claim on the Mississippi by sending out a colony in 1699, which soon after founded the town of New Orleans, on the high bluff fourteen feet above the sea level of the nearby Lake Ponchartrain. They made many settlements; such as Detroit, and St.

Joseph, and Green Bay, Vincennes, Kaskaskia, and Natchez. They set up trading posts among the Indians; they buried lead plates along the banks of the Ohio River, bearing the arms of the king,—they had a clear claim to the two enormous river valleys.

What was a clear claim? The Indians thought they had a clear claim, and warlike tribes like the Iroquois and the Creeks fought for that conviction. The English claimed the Mississippi Valley because they wanted it, and took advantage of the four international wars of



DOOR OF OLD HOUSE,  
DEERFIELD

*Showing the holes chopped in the door by the Indians, through which they shot Mrs. Weldon, a victim of the raid.*

the eighteenth century to make that claim good by further right of conquest. After the second war, by the treaty of Utrecht, in 1713, the first territory was clipped off from the French possessions; Acadia (Nova Scotia) passed to the English, and with it they acquired whatever the French claims had been to Newfoundland and Hudson Bay. At the end of the third war, in 1748, they were holding Louisburg; but gave it back. Then in 1754 came the great struggle of the French and Indian War, in which the English attacked the French on the upper Ohio, on Lake Ontario, at Louisburg, and finally at Quebec, all



OLD HOUSE IN DEERFIELD

*This old house escaped the conflagration in 1704.*



# THE CONTEST FOR NORTH AMERICA

with triumphant success. The Canadian French were outnumbered five or six times to one in America, and their home government had its hands full with European and naval wars, and could not help them.

## FRONTIER WARFARE

All this fighting was not according to the nice, formal, observe-the-laws-of-war methods, such as are now followed between civilized nations: it was more like a campaign in the Balkans, or the amenities of the Zulus in Africa. Europeans were not particularly gentle in their warfare. The early colonies were planted when the Thirty Years' War was raging in Germany, a war in which the unoffending peasants expected both sides to rob them of their little property, and then to torture them because they had no more to give. The Indians were not the only race that found pleasure in inflicting awful suffering on other human beings. The cultivated English colonists and the French trappers and hunters were not above taking scalps on occasion; and, though they did not torture their prisoners, allowed their Indian allies to indulge themselves in that amusement.



DEERFIELD MEMORIAL

*This stone marks the grave of the victims of the Deerfield massacre on February 29, 1704.*



SOLDIERS' MONUMENT, DEERFIELD

*This monument stands on the common in Deerfield, on the site of the church of 1704.*

The French were better wood fighters than the English, and throughout these struggles had a disagreeable habit of raiding English settlements. Twice they captured villages within a day's march of sacred Boston. Their most spectacular achievement was the raid upon Deerfield in

## THE CONTEST FOR NORTH AMERICA

1704, upon which an epic poem might be written. Depict the French and Indians stealing two hundred miles through the frozen wilderness; the Puritans in Deerfield trusting to their stockade; the sudden dash at dawn; the shots, cries, screams; the Indians chopping away with their hatchets at Parson Williams' front door, till they made a loophole through which to fire at the family; the file of captives quickly marshaled for the terrible northward trail; the valiant little band from Hatfield pursuing the Indians, many times their number, and getting a bad licking; the wrath and fear of all New England at this appearance of the fearful enemy!

The people of Haverhill, Massachusetts, have put up a statue to a militant woman named Hannah Dustin, who, when carried away a captive, had the sweet thought to brain half a dozen of her captors, and so get home again with her children. Had there been more Hannah Dustins, there would have been fewer French raids!

In all these wars the English colonists excelled as fighting seamen. We may still be proud of William Phipps and his levy of colonial forces, who took Port Royal in 1690. Who shall envy him his well earned title of Sir William, and his fair brick house on Green Lane, Boston? Think of the New England men, aided by a small British fleet, sallying out in 1745 to attack Louisburg, the proudest fortress in the western world,—



QUEBEC IN COLONIAL DAYS

*From an old print.*



GENERAL MONTCALM'S HEAD-  
QUARTERS AT QUEBEC

laying siege to it, digging trenches before it, complimenting it with bombshells, and compelling it to surrender! That was worth a score of Deerfields!

The world has agreed to give the palm of picturesqueness in warfare to the capture of Quebec in 1759

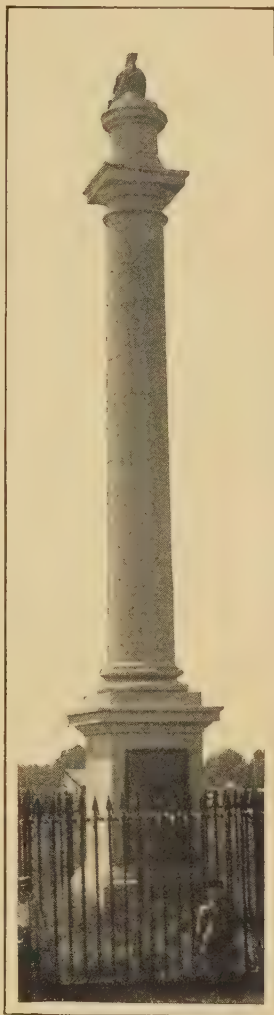


**DEATH OF GENERAL WOLFE**

*When Quebec was captured from the French by the English under General Wolfe, the commanders on both sides were killed. General Montcalm was in command of the French forces. From the painting by Benjamin West.*

by Wolfe's English fleet and army. Modern critics tell you that nothing could be easier; that anybody can make his way up the steep footpath in Wolfe's Cove. But Montcalm, the French commander, as brave a man and as skilled a warrior as you could find, did not think it likely that a British army would find its way to the Plains of Abraham at the top. Still, he realized, when his little army came out of the strongly fortified town, and offered battle, that the French empire in America was at stake. The battle of Quebec was a stage battle,—soldiers arriving in alarms and incursions, and both commanders fighting like heroes till they fell covered with wounds. Quebec was a battle that makes a man glad of being what he is, whether French or English.

Four years earlier the French took their chance to defeat an army and kill a British general. Somebody has said that it was a hard fate for a brave military officer to go down to history known only through "Braddock's Defeat." The trouble with Braddock was that he was an Englishman, bigoted, obstinate, know-it-all, but brave to his heart's core; and his march up through the wild country was managed with great skill.



**WOLFE'S MONUMENT,  
QUEBEC**

*This memorial commemorates the capture of Quebec from the French by the English.*



# THE CONTEST FOR NORTH AMERICA



**BRADDOCK'S MARCH**

*General Braddock marched his army through the wilderness as though he were on a parade ground in Europe. To this lack of caution was due in great measure his defeat.*

Braddock was a good officer; for on that fateful day he recognized and gave responsibility to a better officer, young George Washington. The French had been on the point of fleeing from Fort Duquesne, and as a last desperate chance came out, faced the invader, and defeated him.

## THE INDIAN'S FATE

"If the pitcher fall on the rock, the pitcher shall be broken; and if the rock fall on the pitcher, the pitcher shall be broken." So runs the Eastern proverb, and it applies to the fate of the Indian throughout the wars of the French and English. Every time an Indian tribe fought with either side it was sharpening an arrow that would be directed against itself.

For a long time the Indian astutely played off one foreign nation against the other; but after the French were excluded the only Great Father left to the poor Indian was his Majesty King George III—



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### BRADDOCK'S GRAVE

*Near Uniontown, Pennsylvania, one mile east of Chalk Hill, beside the National Pike, lie the remains of General Edward Braddock. They are said to have been reinterred at this place in 1824.*

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# THE CONTEST FOR NORTH AMERICA

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God bless him! The French loved the Indians, in both a flowery and an actual way; but the English would neither protect them nor marry them. Hence the outbreak under Pontiac, after the Northwest had been turned over to England. He was one of the greatest of his race. He might have said, as one of his brethren did say to an Anglo Saxon potentate, "I am a man; and you are another." This was one of the few attempts in America to combine the Indian tribes and to attack the whites all along the line. When Pontiac failed there was nothing for it but to yield.



PONTIAC

*The chief of the Ottawas. In April, 1769, he was murdered, when drunk, at Cahokie (nearly opposite St. Louis) by a Kaskaskia Indian, bribed by an English trader. He was buried near the St. Louis fort.*

Even the Iroquois gave in and learned to eat out of the hand of Sir William Johnson of John-



STARVED ROCK

*In 1770 this rock became the last refuge of a small band of Illinois Indians flying before a large force of Pottawatomies, who believed that one of the Illinois had assassinated Pontiac, in whose conspiracy the Pottawatomies had taken part. Unable to dislodge the Illinois, the Pottawatomies cut off their escape and let them die of starvation.*

son Hall; and they made the treaty of Fort Stanwix with the English in 1768, generously giving lands they had never possessed. That was fatal for the Six Nations; for they got so addicted to Great Father George III that they stood by him when the Revolution broke out. That gave to Patriot General Sullivan the chance to march into their own country in 1779, and to break to pieces the only American third power that ever tried to stand neutral between the French and the English

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SUPPLEMENTARY READING.—"French and English in North America," Francis Parkman; "History of Canada," F. B. Tracy; "Formation of the Union," A. B. Hart; "France in America," Reuben G. Thwaites; "Sir William Johnson and the Six Nations," W. E. Griffis; "United States" (Vol. II), Edward Channing; "Mississippi Basin," Justin Winsor; "Old Fort Loudon," Charles Egbert Craddock; "Seats of the Mighty," Gilbert Parker.

# THE MENTOR

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## Editorial

When the plan of The Mentor Association was in its formative state a prominent educator said, "Your principle, 'Learn One Thing Every Day,' is good. Stick to it. Don't give too much in a single number. There are four things that I regard essential to the success of your plan. They are: Make your matter simple, make it interesting, be sure that it is correct and authoritative, and last, don't give too much at a time. The mental fare that you serve to your many readers should be frugal. If not, mental indigestion will follow."

★ ★ ★

We have had that good advice in mind in all of our work. Some of our readers have asked us why we do not exhaust a subject in one number of The Mentor. Our answer is that, in no case, could we exhaust a subject in a single number, and, in most cases we would exhaust the reader. We give as much on any subject as will interest the reader, and as much as he can conveniently retain in mind.

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Just in the way of illustration: In the issue of September 29th, "Beautiful Buildings of the World," Professor Clarence Ward describes the Alhambra. Mr. Dwight L. Elmendorf also tells about this celebrated Moorish palace in the issue of September 15th. A large volume could be written on the Alhambra without ex-

hausting all that is interesting in it. But a large volume would be more than most people would care to read. The bare facts about the Alhambra could be told in a brief encyclopedic article. But that would be dry and, to many, uninteresting. In The Mentor Mr. Elmendorf describes the Alhambra as an experienced traveler and observer sees it. Professor Ward, with the cultivated eye of a student of architecture, appraises the Alhambra as a beautiful building. Two well-informed men tell about the same subject, each from his own point of view. The result is a fuller and more satisfying impression. And later on, in considering the historic palaces of the world, the Alhambra may again be considered from another point of view.

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In this way the light of information is brought to bear on a subject from various sides, and the reader is brought with fresh interest to the subject several times, and can view it in its different aspects. We want all the members of The Mentor Association to appreciate the breadth of this plan, for it will make clear to them the reason why some important subjects are at present merely touched upon in The Mentor. We want our members to know the plan that we are building up in a simple, constructive way, under the advice of the wisest educators. And we want our members to feel a share in this constructive work.

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Write to us freely and frankly. It will be a great help. Tell us what has interested you most in The Mentor. It is most interesting in our work to note the desire shown by readers for certain subjects, and the demand for back numbers. In a plan of this sort back numbers are just as valuable as forthcoming numbers, and as the weeks go by the store of valuable material increases in volume. This makes a binder desirable. We have a very attractive Mentor box binder, neat in appearance and holding 13 copies. It will preserve your Mentors in good condition, and that is worth something, for you will always want them. The price is 50 cents each (or four for \$1.75), by prepaid parcel post.







ROBERT CAVELIER, Sieur de La Salle, was the foremost pioneer of the great West of our country; but he failed because his schemes were too large for his resources. La Salle was brilliant, energetic, and courageous; but he could stir neither enthusiasm nor affection in those whom he commanded. Therein lay one reason for

his failure. He was a shy, proud, and reserved man, loved by a few intimate friends, and greatly liked and respected by the Indians.

La Salle was born in Rouen (roo'-ohng), France, on November 22, 1643. He came of a good burgher family. He taught in the Jesuit schools during his early life; but in 1666 went to Canada to make his fortune. It was then that La Salle had the first of his great visionary schemes. He planned to discover a way to China across the American continent. That does not sound so impossible now; but it must be remembered that in the seventeenth century the first railroad had not even been dreamed of, and that the American continent, except for a few colonies along the eastern seacoast, was a wilderness of trackless forest and prairie.

La Salle finally saw, however, that he must give up his plan of finding a route to China, and in 1677 he replaced it with one intended to colonize the whole interior of the United States for France. He was convinced that the Mississippi River flowed into the Gulf of Mexico, and he intended to build forts all along its banks, and thus hold it open for French settlers and traders. He believed that he could bring practically one-half of France over to live in the new country.

In 1677 he went to France and laid this scheme before Minister Colbert. He told of the great extent of the West, of its boundless resources, and of the many advantages of opening trade with its numerous peaceful Indians. He received per-

mission from the king to rule over all land that might be colonized within twenty years, so long as it cost the Crown nothing. He raised money for this great plan by help from his friends and relatives, and returned to Canada accompanied by Henry de Tonti and a friar named Louis Hennepin.

The expedition started from Fort Frontenac in November, 1678, and La Salle spent the winter at Niagara, building a small vessel, which he named the *Griffin*. He had many heart-breaking struggles and misfortunes; but at last, accompanied by Tonti, thirty Frenchmen, and a band of faithful Indians, on February 6, 1682, he set out on the Mississippi. They reached its mouth on April 9, and La Salle took possession of the whole Mississippi Valley in the name of Louis XIV, king of France. He planted a column, bearing the arms of his country.

He then returned to France to obtain an expedition to found a fort at the mouth of the Mississippi. He secured a squadron under the command of an officer named Beaujeu, and sailed in 1684. They could not find the Mississippi, and Beaujeu sailed for France, leaving La Salle and his little band of colonists alone, sick, disconsolate, mutinous, and starved. After two years La Salle resolved to make one last effort to reach the Mississippi, ascend it, and bring back aid to his colonists. But in March, 1687, some of his followers conspired to kill him on a branch of the Trinity River, and hiding in the long grass, they shot him through the brain.









JOHN WESLEY, the great evangelist, was born at Epworth Rectory, England, on June 28 (new style), 1703. He was the fifteenth child of Samuel and Susanna Wesley. When John was only five years old the rectory was burned to the ground, and the family had a narrow escape from death. For six years Wesley was a pupil

at Charterhouse School, and in 1720 he entered Oxford. He had only a little over two hundred dollars a year to live on, and his health was poor; but, nevertheless, he managed to get the most out of his studies. He was fond of riding and walking, was an expert swimmer, and played a good game of tennis.

On September 25, 1725, he was ordained deacon, and he preached frequently in the churches near Oxford. In 1726 he began to act as his father's curate. He already displayed those talents for leadership which were to find so conspicuous a field in the evangelical revival.

On April 25, 1735, Wesley's father died, and the following October John and his younger brother Charles, with two other Methodists, sailed for Georgia. John hoped to be able to convert the Indians to Christianity; but the mission was a failure.

On his return to England from Georgia, Wesley became the acknowledged leader of Methodism. He began itinerant preaching. No other preacher of the century had his mastery over an audience. He made

his appeal to the conscience in the clearest language, with all the weight of personal conviction. Victory over sin was the goal he set before all his people.

Up to 1742 Wesley's work was chiefly confined to London and Bristol and the country thereabout. But now he began to extend the territory over which he preached. In August, 1747, he paid his first visit to Ireland, where he had such success that he gave more than six years of his life to the country, and crossed the Irish Channel forty-two times. Wesley's first visit to Scotland was in 1751. In all he paid twenty-two visits to that country.

Wesley generally traveled about five thousand miles in a year. This was a great strain upon his powers. In his encounters with the mob, however, his tact and courage never failed. He always looked a mob in the face, and appealed to its better feelings.

On March 2, 1791, John Wesley died in his house at City Road. He was eighty-eight years old.



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## THE CONTEST FOR NORTH AMERICA

### *The Deerfield Massacre*

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#### THREE

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IN the early morning of February 29, 1704, a band of French and Indians stole down upon the little village of Deerfield in Massachusetts. Hertel de Rouville was the leader of this band. Silently they crept in upon the unsuspecting town. Most of the settlers were still sleeping soundly. Suddenly, with a wild whoop, the attack

began. Forty-nine men, women, and children were massacred, the village was burned, and then with one hundred and eleven captives the cowardly attackers departed. On the way back to Canada twenty of the captured were cruelly murdered. This raid has ever since been known as the Deerfield Massacre.

Deerfield was called Pocumtuck until 1764. The territory that originally constituted the township was a tract of eight thousand acres, granted in 1654 to the town of Dedham in place of two thousand acres previously taken from that town and granted to the Rev. John Eliot to further his mission among the Natick Indians. The Pocumtuck Indians originally owned this land. Their rights to the Deerfield tract were purchased for about ten cents an acre.

The settlement was begun in 1669, and the township was incorporated in 1673. Deerfield was for a great many years the northwest frontier settlement of New England. At the beginning of King Philip's War the English fortified the town. On September 1, 1675, it was attacked by Indians. A small garrison under the command of Captain Samuel Appleton was placed in the town after this. A second attack was made on September 12.

Six days later Captain Thomas Lothrop and his company were acting as escort to some teams that were hauling wheat from Deerfield to the English headquarters at Hadley. Suddenly a band of Indians leaped out of ambush and set upon the train. Lothrop and more than sixty of his men were killed. The spot where this fight took place has since been known as "Bloody Brook." It is in the village of South Deer-

field. From this time until the end of the war Deerfield was abandoned.

In the spring of 1677 a few of the old settlers returned; but on September 19 some were killed, and the others were captured by a party of Indians from Canada. Again in 1682 settlement was resumed. Twelve years later, on September 15, a party of French and Indians attacked Deerfield, and almost succeeded in capturing the town. Then in 1704 came the Deerfield Massacre.

Among the captives was the Rev. John Williams, the first minister of Deerfield, who was redeemed in 1706 along with some others. The year following his return he published an account of his experiences as a prisoner, called "The Redeemed Captive Returning to Zion." In this same year a house was built for Williams by the town of Deerfield. The house has been somewhat changed since then; but the secret staircase is still to be seen, and also much fine old furniture.

Williams' wife and one of his children were killed in the raid; but all his other children returned to Deerfield except Eunice, who married an Indian. Her great-grandson was the pretended "Lost Dauphin" of France, about whom there was formerly so much discussion.

Today Deerfield has a population of over two thousand. Its natural beauty and the historic interest connected with the town attract many visitors. Many houses in the village are very old. In Memorial Hall, a building erected in 1797-98 for the Deerfield Academy, the Pocumtuck Valley Memorial Association has gathered an interesting collection of colonial and Indian relics.





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## THE CONTEST FOR NORTH AMERICA

### *The Capture of Quebec, 1759*

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#### FOUR

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**T**HE capture of Quebec from the French by the English in 1759 is one of the epics of modern military history. Quebec was supposed to be absolutely impregnable, and was the stronghold of France in America. If the English had not been able to capture Quebec, Canada might have been French today. And this brilliant

military feat was accomplished by a young major general only thirty-two years old. The leaders on both sides of the battle were killed; but the glory of their heroism has lived to this day.

After General Amherst had captured Louisburg in 1758 he took charge of the American campaigns of the Seven Years' War between England and France. Under him was Major General James Wolfe, who was but thirty-one years old. Amherst ordered him to attack Quebec, while that general himself led a force to capture Montreal.

Wolfe's command consisted of seven thousand men; while Montcalm, the French commander of Quebec, had under him a considerably larger army. The British sailed up the St. Lawrence River and camped on the Isle of Orleans, facing the city.

There were three ways of attacking Quebec,—from the St. Lawrence River, from the St. Charles River, and up the steep cliffs to the Plains of Abraham. On the St. Lawrence side it was impossible to get near enough to the city to damage it, and to climb the steep rock to the Plains of Abraham seemed unworthy of consideration. So Wolfe decided to cross the St. Lawrence seven miles below Quebec, and to fight his way to the city by the St. Charles side. But this attack failed, with great loss to the English.

However, although he was discouraged, the stout heart of General Wolfe never failed. He began immediately to plan another way of getting into Quebec. He learned that the impossible could be accomplished, the heights to the Plains of Abraham could be scaled. From a little

cove in the river, Wolfe's Cove, a steep path led up the cliffs. It was a desperate chance; but it was worth taking.

He only had thirty-six hundred men that could be spared for the attempt, and on the evening of September 12, 1759, these embarked on the warships and sailed upstream. Montcalm was a wary warrior, and sent some troops to watch the movements of the English. The British troops landed some distance above Wolfe's Cove; but at one o'clock in the morning Wolfe and half his force dropped downstream in boats and landed at the cove.

Then came the scramble up the cliff-side in the inky darkness. Slowly they worked their way to the top. At the summit the French had a weak redoubt guarded by a handful of men. This was the last place at which Montcalm had expected an attack. The garrison was easily driven from the redoubt, and by daylight the entire English force was upon the Plains of Abraham.

Montcalm drew up his men, and the two armies, French and English, stood face to face on the narrow battlefield. The French advanced and began to push the English back; but Wolfe rallied his men. He held back his fire until the French came within close range, and then at his order one volley decided the battle. With great gaps in their lines, the French halted, and Wolfe led on his men to complete the victory.

But the brave English general, wounded twice already, now received a shot through the breast that was fatal. Montcalm too was mortally wounded, and died the next day.

Quebec surrendered on September 18, 1759.





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## THE CONTEST FOR NORTH AMERICA

### *Braddock's Defeat*

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FIVE



HE defeat of General Edward Braddock by the French and Indians was not due to any lack of courage on the part of the English commander and his men, but to the fact that they knew nothing about colonial warfare and would not take advice from the colonial troops. Had Braddock followed the advice of George

Washington the French would have been routed, and Fort Duquesne, which is now Pittsburgh, would have been captured.

Edward Braddock was born in Perthshire, Scotland, in 1695. He was the son of Major General Edward Braddock. In 1710 he joined the Coldstream Guards. As a lieutenant colonel in 1747 he served under the Prince of Orange during the siege of Bergen-op-Zoom. Six years later he was made colonel of the 14th Foot, and the following year became a major general.

This was at the time of the Seven Years' War between the French and English. England had a poor opinion of the colonial officers and soldiers,—these same officers and soldiers who were to defeat their trained troops on every hand a few years later in the Revolution,—and at the beginning of the war sent General Braddock with two regiments of regulars to Virginia. Braddock landed on American soil in 1755, and, appointing George Washington one of his aides, set off with his regulars and some colonial troops from Fort Cumberland in Maryland for Fort Duquesne.

The country to be traversed was a wilderness. No road led through the woods; so the troops were forced to cut one as they slowly went westward. Braddock was brave and honest, but harsh and brutal in manners. He could not understand the nature of a war in the woods. Like other English officers of the time, he despised American militia and their half-Indian way of fighting. Washington and the other American officers advised him to send scouts ahead to look for the enemy; but Braddock would have none of this. He marched his army through the forest in perfect alignment, with the band playing and banners flying.

On July 9, 1755, after crossing the Monongahela River, when they were only eight miles from Fort Duquesne, those in

the front of the army suddenly saw what seemed to be a single Indian coming toward them. It was really a French officer with a band of French and Indians at his back. Feeling that they were doomed to defeat, the French had determined as a last resort to sally out from Fort Duquesne and give battle to the English in the woods.

As soon as the French officer saw the British he stopped and waved his hat. The French and Indians immediately disappeared into the bushes and opened fire on the English troops. The red coats of Braddock's men made a fine target. They tried to return the enemy's fire; but there was no foe to be seen. They stood their ground bravely for a time; but it was a slaughter. Huddled together like sheep, they were shot down by scores.

The colonial soldiers attempted to fight from behind trees, but Braddock considered this cowardly, and beat them back into line with the flat of his sword.

"Come out into the open field like Englishmen!" he cried.

It was courageous; but it was foolhardy.

General Braddock exposed himself fearlessly. In rallying his men he had four horses shot under him, and was at last mortally wounded. Washington, who was the only officer on Braddock's staff not killed or wounded, saved the defeat from becoming a rout. Two horses were shot under him and four bullets pierced his clothes.

On the way back to Fort Cumberland, General Braddock died, and Washington took charge of the demoralized troops. In order to prevent the Indians finding Braddock's grave and mutilating the body, the general was buried in the road and the entire army passed over it,—men, horses, and wagons.



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## THE CONTEST FOR NORTH AMERICA

### *The Pontiac Conspiracy*

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SIX

**P**ONTIAC, chief of the Ottawas, a remarkable Indian in many ways, had a power rare among members of his race, the power of organization. He was the leader of the Indian rising known as "Pontiac's Conspiracy," which took place in 1763-1764. He was cruel and treacherous, but a brave fighter. Pontiac was probably

born sometime between 1712 and 1720. He became chief of the Ottawas about 1755. As an ally of France he took part in the defeat of General Braddock on July 9, 1755.

In 1762 Indian prophets began preaching a union of tribes to expel the English. The French took advantage of this religious fervor to stir up trouble. On April 27, 1763, representatives of the Algonquin tribes met near Detroit. It was at this meeting that Pontiac outlined the plans for his conspiracy.

With sixty warriors he attacked Detroit on May 7; but this attempt failed. Major Henry Gladwin, with one hundred and sixty men, was in command of this fort. When Pontiac's attack failed he and his braves calmly sat down outside the stockade and besieged the fort until the end of October. Reinforcements managed to get into the fort during this time, and there were many bloody fights between the besiegers and the besieged; but the fort held out, and on October 30, after Pontiac learned that the French were not going to help him, the Indians quietly stole away.

In the meanwhile other English forts all along the frontier were being attacked. On June 22, 1763, Fort Pitt, with a garrison of three hundred and thirty men,

stoutly repelled an assault. At Michilimackinac (Mackinac), Michigan, on June 4, the Indians gained admission to the fort by a trick, killed nearly twenty of the garrison, and captured the rest, seven of whom were killed in cold blood by a chief of the Ojibwas. Fort Sandusky at Sandusky, Ohio, Fort Miami at Fort Wayne, Indiana, Fort St. Joseph at Niles, Michigan, and many other British outposts were captured and their brave little garrisons massacred.

In June, 1764, Colonel John Bradstreet led twelve hundred men from Albany to Fort Niagara, where, at a great gathering of Indians, several treaties were made. But these treaties were of little value. Colonel Bouquet led an expedition of fifteen hundred men from Carlisle, Pennsylvania, to the present site of Tuscarawas, Ohio, in August, 1764. Here he put an end to the conspiracy, forced the Indians to release their prisoners, and made them stop their warfare.

Pontiac himself surrendered to Sir William Johnson on July 25, 1766, at Oswego, New York. Three years later he was murdered, when drunk, by another Indian. It was an ignominious ending for one of the greatest Indians that ever lived.



# THE MENTOR

"A Wise and Faithful Guide and Friend"

Vol. I

OCTOBER 20, 1913

No. 36

## FAMOUS AMERICAN SCULPTORS

JOHN QUINCY ADAMS  
WARD

FREDERICK WILLIAM  
MACMONNIES

GEORGE GREY BARNARD



DANIEL CHESTER FRENCH

AUGUSTUS  
SAINT GAUDENS

PAUL WAYLAND  
BARTLETT

By LORADO TAFT

*Sculptor, and Author of "History of American Sculpture"*

THE story of American sculpture is a brief one compared with the chronicles of other lands. Our first professional sculptors, Horatio Greenough and Hiram Powers, were both born in 1805. In European countries the records of the last hundred years are but fragments, brief sequels to the story of ages of endeavor. It is difficult to realize that our actual achievement, from the very kindergarten stage of an unknown art to the proud eminence held by American sculpture in the Paris Exposition of 1900, was the work of but three score years and ten—was seen in its entirety by many living men.

### BEGINNINGS OF AMERICAN SCULPTURE

The beginnings of all arts in this country have been timid and imitative. Literature, music, and painting had something to found themselves upon in the national tradition; but sculpture was never abundant in England, and this art, usually one of the earliest, was the last to appear in America. Its first inspirations were Italian, and for half a century American sculpture was a crude parody on the art of Canova and Thorvaldsen. Many of our sculptors, like Powers, Greenough, Crawford,

## FAMOUS AMERICAN SCULPTORS

Story, Randolph Rogers, Rinehart, Ball, Mead, and Harriet Hosmer, made their homes in Florence and Rome, and welcomed the ever swelling tide of American travel with wistful greetings. Perhaps their influence was greater there upon the receptive travelers than it could have been at home; but one cannot help feeling a high regard for men like Palmer, John Rogers, and Ward, who "held the fort," developing the native material of their own land.

About the time of the Centennial, France was suddenly discovered by our young sculptors. Her opportunities were appreciated, and soon the entire stream of students was diverted thither from Italy and Germany. Saint Gaudens was the first important product of the American-French school of sculpture, and his talent and training together offered an irresistible argument for the new methods.

### JOHN QUINCY ADAMS WARD

Before speaking further of our greatest sculptor, a few words should be devoted to the last and most distinguished of the pioneers, John Quincy Adams Ward (1830-1910), who was privileged to see the triumphs of American sculpture at home and abroad, and to participate in them to the end. Always keenly



BIRTHPLACE OF J. Q. A. WARD

*Ward was born in 1830, on a farm in the neighborhood of Urbana, Ohio.*

alive and vibrantly responsive to the forces at work about him, he was ever a contemporary of the youngest men of his profession. Ward's earliest success, "The Indian Hunter" in Central Park, New York City, was the result of a long journey among the red men. Its intensity is an unconscious revelation of the man who made it: no lackadaisical dreamer could have conceived



PAUL WAYLAND BARTLETT AND JOHN QUINCY ADAMS WARD

## FAMOUS AMERICAN SCULPTORS



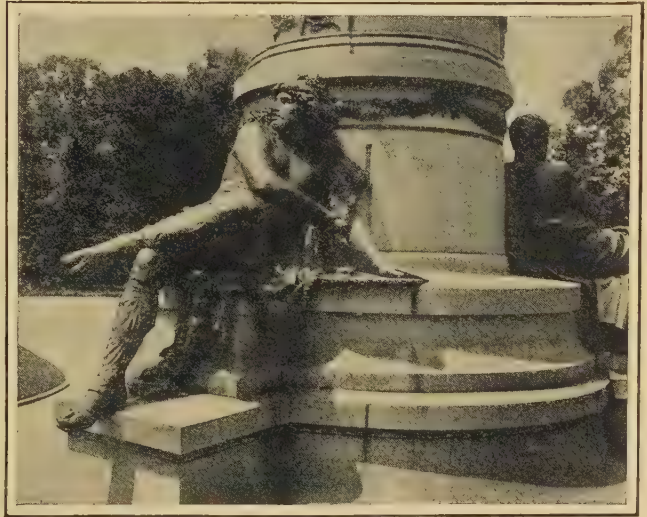
WASHINGTON, BY WARD

*On Wall Street, New York City. The pedestal bears the inscription: "On this site, in Federal Hall, April 30, 1789, George Washington took the oath as the first President of the United States of America."*

cape, his hat in hand. The poise is superbly confident; the leonine head uplifted as if in command rather than in exhortation.

New York City has many of Ward's works. His "Pilgrim" and "Shakespeare" in Central Park are well known. His "Horace Greeley" is the last word in faithful characterization, as vivid as his Wall Street "Washington" is noble and detached. The admirable equestrian "General Thomas" and the "Garfield" monument in Washington are equally familiar. The uprightness and dignity of the whole life of the sculptor left their impress upon every portrait he modeled. Some are greater than others; but they are *men*, everyone of them. They stand firmly on their feet, and they make no gestures, no attempt to win us. There

the idea, much less have carried it to its happy realization. The emotion of war times found expression in "The Freedman," and later in a notable series of memorials to heroes of the conflict, culminating in the great "Henry Ward Beecher" of Brooklyn, one of the most impressive portraits in this country. None but a big man could have grasped that character; none but a strong nature could convey to others that impression of exuberant vitality and of conscious power. The great preacher stands solidly upon his feet, enveloped in a heavy overcoat and



THE WARRIOR, BY WARD

*One of the three figures that adorn the base of the Garfield statue at Washington. The other two are the "Statesman" and the "Student."*



## FAMOUS AMERICAN SCULPTORS



**GRIEF, BY SAINT GAUDENS**

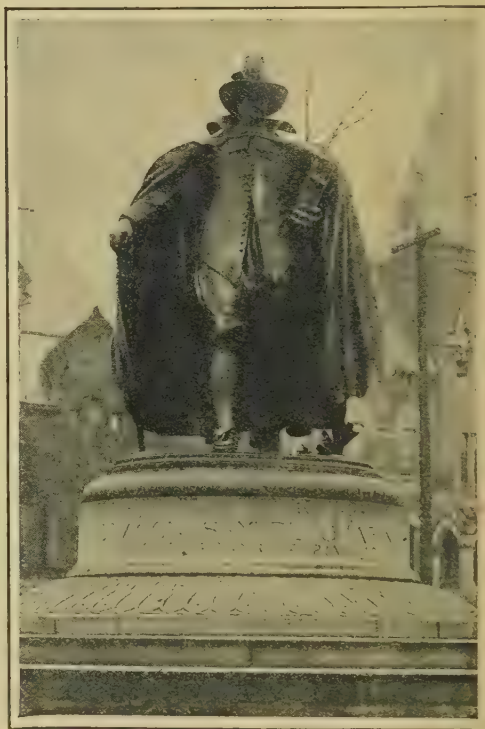
*This mysterious figure is sometimes called "Death," or "The Peace of God." It is in Rock Creek Cemetery, Washington, and is a memorial to Mrs. Adams.*

York, where the boy was early apprenticed to a cameo cutter, supplementing his childish efforts with a rigorous training in the drawing classes of Cooper Union. In 1880, after some years abroad, he exhibited at the Salon his remarkable figure of Admiral Farragut, now in Madison Square, New York, which still remains one of his finest works. This statue—and its harmonious pedestal—met with instant success, and was followed by a series of triumphant works, so novel and original, so

is no restlessness, no anxiety; you feel eternity in their attitudes, in their composure. Above all, the sculptor has known how to endow each with an individual intelligence.

### **SAINT GAUDENS, THE MASTER**

Augustus Saint Gaudens, like so many of our best citizens, was a product of another land; of two others, in fact. Born in Dublin in 1848 of a French father and an Irish mother, he represented an unusually fortunate combination of two artistic races. The humble family settled in 1850 in New



**DEACON CHAPIN, BY SAINT GAUDENS**

*At Springfield, Massachusetts.*

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## F A M O U S   A M E R I C A N   S C U L P T O R S

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significant and admirably perfected, that the master's position at the head of the profession in this country was constantly reaffirmed to the day of his death.

Indeed, in reviewing the life of this great artist, one asks what other sculptor of modern times has produced such a succession of notable achievements as the "Farragut"; the "Lincoln" of Chicago; the "Deacon Chapin" of Springfield, Massachusetts; the "Adams Memorial" in Washington; the "Shaw Memorial"; the "Logan"; the "Sherman", and finally the seated "Lincoln." Add to this the countless exquisite medallions, the delightfully decorative highrelief portraits, and, perhaps most beautiful of all, that angelic brood of which the "Amor Caritas" is the type and culmination, and where shall we look for a more individual expression? Rodin himself, with all his contortions, has not produced so much beauty nor demonstrated himself more "original."

To different moods these great works make their differing appeals. The heroic "Lincoln," with its strong, gaunt frame and its majestic head bowed in sympathetic tenderness; the sturdy "Chapin," wrapped in a voluminous cloak and self sufficiency; the mysterious, inscrutable genius of the Adams tomb; the rhythmic momentum of the colored regiment with its fated leader riding serenely, square shouldered, and level eyed to his doom; the glorious "Victory" of the Sherman group, the most spiritual, most ethereal of all sculptured types,—what an array are these! What wealth to have brought to our national ideals!

### DANIEL CHESTER FRENCH

Worthy successor to the great artist who put us all under such heavy obligations is Daniel Chester French, whose work is known throughout the land. French was born at Exeter, New Hampshire, in 1850, and



Copyright, 1905, by De W. C. Ward.

**AUGUSTUS SAINT GAUDENS IN HIS STUDIO**

*From a painting by Kenyon Cox.*

## FAMOUS AMERICAN SCULPTORS

grew up in Concord, Massachusetts, amid ideal surroundings. His first youthful effort in sculpture, "The Minute Man of Concord," was a success, and his busy life has known no failures. No other American sculptor has produced so much, and we can name here but a few of his most important works.

Best beloved is the noble "Death and the Young Sculptor," designed as a memorial to the sculptor, Martin Milmore. In this poetic group we have unquestionably one of the highest expressions of a purely American



**BIRTHPLACE OF G. G. BARNARD**

*Barnard was born at Bellefonte, Pennsylvania, where his parents were temporarily residing in 1863. The sculptor is really a Westerner.*



**MINUTE MAN, BY FRENCH**  
*At Concord, Massachusetts.*



Reproduced from American Sculpture, by Lorado Taft. Copyright, 1903, by The MacMillan Co.

**ALMA MATER, BY FRENCH**

*Adorning the approach to the Library of Columbia University, New York City.*



**DANIEL CHESTER FRENCH**

*French is well known as a sculptor in both America and Europe.*

art. Other works of interest are the ascetic "John Harvard" of Cambridge; a vigorous "General Cass" and the touchingly sympathetic "Gallaudet" group, both in Washington, D. C.; the "O'Reilly" monument of Boston; the



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FREDERICK WILLIAM  
MACMONNIES

equestrian "Washington" in Paris and Chicago; "General Grant" in Fairmount Park, Philadelphia; and "General Hooker" in Boston. Among his most recent works are a "Lincoln" for Lincoln, Nebraska, and an "Emerson" for Concord.

The Columbian Exposition was crowned by French's gigantic and truly monumental "Republic," a superb figure which reappears, comfortably seated for all time, in the "Alma Mater" of Columbia. French does not disdain architectural sculpture, and has made beautiful groups for the Custom House of New York, the postoffice of Cleveland, and the pediment of the Brooklyn Institute. In the recent Parkman and Melvin memorials he has shown a treatment peculiarly adapted to the stone, a most valuable suggestion to our younger men. No one has greater influence upon the trend of American sculpture than has

French, and many there are who owe to him their successful beginnings.

### FREDERICK MACMONNIES

When in 1884 Frederick MacMonnies arrived in Paris he was equipped as no American had ever been before. He was twenty-one years old, and had already spent five years in the studio of Saint Gaudens, besides learning to draw like a skilled painter. His progress was proportionate, and it has been his joy ever since to meet his European competitors upon their own field and to rival them in whatever they undertake. If there is nothing distinctively American in his art, it is sculpture of the highest degree of workmanship, an international



HORSE TAMERS, BY MACMONNIES

*Two groups, one of which is shown, that adorn an entrance to Prospect Park, Brooklyn. They formed part of the sculptor's remarkable exhibit at the Paris Exposition of 1900.*

## F A M O U S   A M E R I C A N   S C U L P T O R S

coin that passes current wherever good art is known.

No one has ever worked quite so feverishly as did MacMonnies during those wonderful first years of his career, and no one has ever done so much in the time. The list is too long even to chronicle here, much less to comment upon. Beginning with the "Nathan Hale" and "Stranahan" of the Salon of 1891, the sculptor came insistently into national view in 1893 with his great Columbian fountain, the jewel of the Chicago Exposition. It was the opportunity of a lifetime, and the young sculptor rose serenely and triumphantly to the occasion. The memory of that exquisite twilight vision remains a delight to all who saw it. Orders followed in rapid sequence, and brought more successes,—the archaistic "Shakespeare" of the Congressional Library; the irresistible "Bacchante"; "Sir



**BIRTHPLACE OF D. C. FRENCH**

*French was born in Exeter, New Hampshire, on  
April 20, 1850*



**THE HEWERMEN, BY BARNARD**

*The plate on the pedestal says, "Erected in memory of William Parker Halliday, and presented to the city of Cairo, Ill., A. D. 1906, in token of his unswerving faith in her destiny."*

Henry Vane" of Boston; and the sculptor's various contributions to Prospect Park, Brooklyn,—the Memorial Arch, with its gigantic army and navy groups, and its glorious Quadriga above, and the "Horse Tamers."

Upon the exhibition of these works at the Paris Exposition of 1900 MacMonnies decided that he wanted



GEORGE GREY BARNARD

a rest, which in the case of one of his nervous temperament meant merely a change. He dropped his modeling tools absolutely, and for a number of years gave himself up to the joys of painting. All sculptors dream of this; but he could really do it. His work on canvas is no less masterly than his sculpture. Of late he has returned to his first love, and we look forward eagerly to the new products of his studio.

## THE BOLD ORIGINALITY OF BARNARD

George Gr y Barnard is a Westerner, although he chanced to be born in Pennsylvania, where his parents were temporarily residing

in 1863. The sculptor's father is a clergyman, and the fortunes of the ministry afterward led him to Chicago, and thence to Muscatine, Iowa, where the son passed his boyhood. One cannot doubt that these circumstances had their profound influence upon the character of the young artist. In it is something of the largeness of the western prairies, something of the audacity of a life without tradition or precedent, a burning intensity of enthusiasm; above all, a strong element of mysticism which permeates all that Barnard does or thinks.

The stories of his student struggles in Chicago and Paris are familiar. The first result of all this self sacrifice became tangible in that early group, a tombstone for Norway, in which the youth portrayed "Brotherly Love," a work of "weird and indescribable charm."

In 1894 Barnard completed his celebrated group, "Two Natures," upon which he had toiled, in clay and marble, for several years. This masterful achievement gave him at once high standing in Europe,



Reproduced from American Sculpture, by Lorado Taft. Copyright, 1903, by The MacMillan Co.

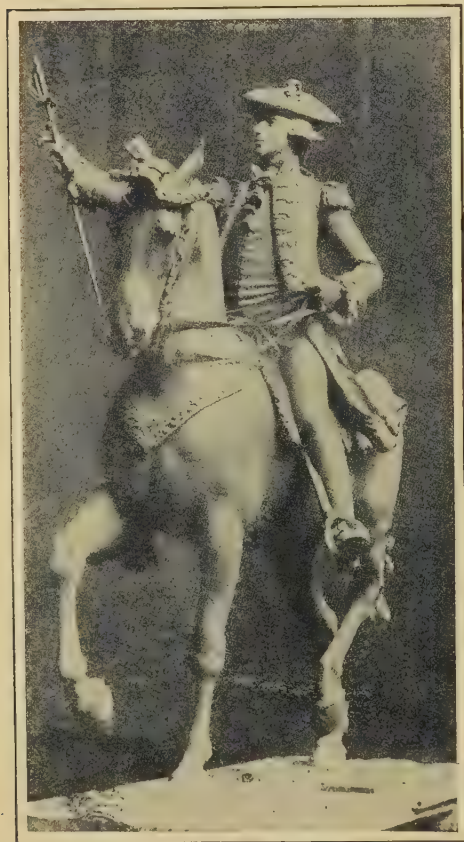
## MICHELANGELO, BY BARTLETT

*A vivid representation of the mighty Florentine, is one of the bronze effigies that decorate the rotunda of the Congressional Library.*



and his work has never since ceased to interest the cultivated public of the world's capitals. Then followed an extraordinary "Norwegian Stove," a monumental affair illustrative of Scandinavian mythology; and "Maidenhood" and the "Hewer," two of the finest nudes thus far produced in America.

The great work of Barnard's recent years has been the decoration of the Pennsylvania capitol. It has been said of him that he was "the only one connected with that building who was not smirched"; but his part is a story of heroism and triumph. The writer has not yet seen the enormous groups in place, but is familiar with fragments that have won the enthusiastic praise of the best sculptors of Paris. They are inspiring conceptions which point the way to still mightier achievements in American sculpture.



LAFAYETTE, BY BARTLETT

*In the Louvre, Paris.*

## THE VIGOR OF BARTLETT

Paul Wayland Bartlett was born in 1865 of artistic ancestry, his father being Truman Bartlett, teacher and critic. The boy grew up in Paris, entering the Beaux-Arts at the age of fifteen, and working also at the Jardin des Plantes under the helpful guidance of Frémiet, the great animalist. His art has always offered an interesting blend of the two influences, animal forms appearing in nearly all his compositions.

Bartlett's first important exhibit was the "Bohemian Bear Trainer"; the second, the Indian "Ghost Dancer," shown at the Chicago Exposition. Soon followed those striking works for the Congressional Library, his "Columbus" and "Michelangelo." The former shows the discoverer in a new light,—no longer the gentle dreamer, the eloquent pleader, the enthusiast, nor yet the silent victim in chains, but a hero of might and confidence, hurling proud defiance at his calumniators. The "Michelangelo" is, if possible, an even more vivid though less

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## FAMOUS AMERICAN SCULPTORS

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vehement presentation of its theme. The short, gnomelike figure with stumpy legs; the big, powerful hands; the stern face, rough hewn, with its frown and tight lips,—all these combine to make this at first sight a not very winning presentation of the great master; but it has the quality that will outlive all others. It was left to an American sculptor to grasp his character profoundly, and to create an adequate representation of the mighty Florentine.

Bartlett's young "Lafayette" stands in one of the most coveted sites in all Paris, within the inclosure of the Louvre. It is well worthy of the honor, and is a monument to the artist's capacity for "taking pains," representing as it does many years of study and experiment.

Bartlett collaborated with Ward upon the pedimental group of the New York Stock Exchange, and a logical result of the good work done there was the commission to design the long awaited pediment for the House of Representatives in Washington, a gigantic undertaking of great significance, which is now in progress.

To select these six names out of a hundred seems invidious. One wants to talk of Herbert Adams and his beautiful busts, of Karl Bitter and all the fine things he has done, of MacNeil and Grafty and Aitken and the Piccirillis and the Borglums and all the rest, of the Boston men, of the women sculptors, even of the little western group; but space fails. They are all working enthusiastically for the love of their art and for the fair fame of America.



**BLACK HAWK, BY LORADO TAIT**  
*A concrete work of gigantic proportions,  
overlooking Rock River, Illinois.*

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SUPPLEMENTARY READING—"History of American Sculpture," Lorado Taft; "American Masters of Sculpture," Charles H. Caffin.

MAGAZINE ARTICLES—"George Grey Barnard, Sculptor," G. B. Thaw *World's Work*, December, 1902; "Daniel Chester French, Sculptor," Lorado Taft *Brush and Pencil*, Vol. 5; "Bartlett" ("Some American Artists in Paris,") Francis Keyser, *Studio*, Vol. 13; "Frederick MacMonnies, Sculptor," H. H. Grier, *Brush and Pencil*, Vol. 10; "Augustus Saint Gaudens," Kenyon Cox, *Century*, Vol. 13; "The Work of J. Q. A. Ward," Russell Sturgis, *Scribner's*, Vol. 32.

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## *Editorial*

"Seek knowledge wherever it can be found throughout the world." So spoke Mutsuhito, late Emperor of Japan. It was a favorite maxim of his, and one frequently repeated by his subjects. It might well be a legend of The Mentor, for the wise thought beneath that injunction of the emperor's is just what inspired The Mentor plan.

★ ★ ★

The method pursued in The Mentor finds, too, a striking parallel in Japanese life. In seeking knowledge and in the enjoyment of beautiful things, the Japanese set their minds on "one thing at a time." Their habit of thought and their method of study are such as might be expressed in The Mentor principle, "Learn one thing every day."

★ ★ ★

The thoroughness of the Japanese is well known. Their intelligence, enterprise, and up-to-dateness have been illustrated many times in the arts of peace and in the science of war. In this one particular principle of concentration in study, and single mindedness in the enjoyment of beautiful things, the Japanese may well be taken as a model for the rest of mankind.

My friend Takashima showed me lately a beautiful vase. It stood on a pedestal in a room that seemed to me empty. Simple matting covered the floor; simply decorated screens covered the walls; a few pieces of furniture, equally simple, were all that the room contained—beside that vase. "Is it not beautiful?" he said, and then he gave me its history, telling me who, among the early masters of Chinese pottery, had designed and shaped this exquisite work of art. I remarked on the reverence that he showed for a single work of art in devoting a room to it alone. "Enjoy one thing of beauty at a time," he said. "I could not enjoy this vase in a room filled with miscellaneous things. As well go to a shop. The mind would be in chaos—knowing nothing well and appreciating nothing to the full."

★ ★ ★

Such had always been Takashima's habit. He said it was a habit of his people. "Why," he asked, "should you have more than one thing of beauty in your room at a time? Enjoy it to the full. Then place something else there, but, before removing it, get out of it all that there is in it of beauty and of knowledge. You cannot do this in the confusion of a room filled with many varied things." The incident was so strikingly in accord with The Mentor idea that it seemed as if Takashima might the next moment have added the phrase, "Learn one thing every day."

★ ★ ★

And so the principle underlying the plan of The Mentor Association is one approved and exercised by a nation of intelligent people. How many other people follow this direct and simple path to knowledge we cannot say, but that it is not only the direct and simple way, but the one satisfying and effective way of acquiring knowledge, is plain. On that principle The Mentor Association is founded, and by following that principle, the members of the Association can add day by day to their store of knowledge, and can fully and intelligently enjoy the beautiful things in art.





# Famous American Sculptors

## JOHN QUINCY ADAMS WARD

Monograph Number One in The Mentor Reading Course



HE life of John Quincy Adams Ward was a long record of dignified success. Born in the beginning of the last century, at the time when American sculpture was in a very elementary stage, he lived to see this art mature into something of which our country may well be proud. Quiet simplicity and impressiveness of mass characterize Ward's work. Everything he did was big and effective.

John Quincy Adams Ward was born on June 29, 1830, near Urbana, Ohio. He was a boy that enjoyed play; but he did not neglect his work. He loved the open air. Riding, hunting or fishing—he liked them all. He received his education in the village schools.

One day the young boy found some clay on his father's farm. He took a handful of it and modeled the face of an old negro who lived nearby. Everyone who saw this early attempt said that it was "wonderful." It may have been. At any rate, Ward did not immediately begin to dream of becoming a great sculptor. In this he differed from most beginners whose first work is called great by their friends.

Not until he was nineteen years old did he really find out his destiny. In 1849 he paid a visit to a sister in Brooklyn. One day he happened to pass the studio of the sculptor H. K. Browne. The door of the studio was open, and Ward glanced inside. The scene fascinated him. He returned to the place again and again. Finally he found his way into this world of mystery, and at length by some miracle became one of the sculptor's pupils.

It would have been hard for Ward to have found a better master in all America. He studied under Browne from 1850 to 1857. He learned everything, from kneading clay to marble carving. By 1861, when he opened a studio of his own in New York City, he had executed busts of Joshua R. Giddings, Alexander H. Stephens, and Hannibal Hamlin, prepared the first sketch for "The Indian Hunter," his great work now in Central Park, New York City, and made studies among the Indians themselves for this work.

From that time on success was his. He worked hard and conscientiously. His statues of Washington, Beecher, and Horace Greeley are all recognized as great pieces of portrait sculpture. Unlike many of the early sculptors of America, he acquired his training, his inspirations, and his themes from his own country.

When the National Sculpture Society was organized in New York in 1896, Ward was elected to be the first president. He died in New York City on May 1, 1910.





# Famous American Sculptors

## AUGUSTUS SAINT GAUDENS

Monograph Number Two in The Mentor Reading Course



T. GAUDENS is the name of a little town in the south of France and close to the foot of the Pyrenees. A humble shoemaker named Bernard Paul Ernest dwelt there, and in 1848, after he had moved to Dublin, Ireland, he had a son, to whom he gave the name Augustus. The mother of the boy was a native of Dublin; her maiden name was Mary McGuinness. Such was the origin of a master in sculpture, Augustus Saint Gaudens. His parents came to America when he was an infant, and after a short stay in Boston took up their residence in New York City. Augustus Saint Gaudens attended school until he was thirteen. Then he was apprenticed to a cameo cutter named Avet. After three years' service he left his master and found employment with a shell cameo cutter named Le Breton, with whom he worked for several years. During this time young Saint Gaudens was studying drawing at night; first at Cooper Union, and then for two years at the National Academy of Design.

Augustus Saint Gaudens was always a thoughtful, quiet youth, with extraordinary power of concentration. He pursued the art of modeling with great enthusiasm. It was said of him that his sense of form and of objects in relief was so vivid that with his eyes closed he could fairly "see with his fingers." His cameo cutting naturally assisted him in the perfection of art in high and low relief.

When twenty years old Saint Gaudens was already a well trained artist. He went to Paris and worked in the School of Fine Arts in the studio of M. Jouffroy. There he studied the human figure in all phases, and quickly mastered it. A residence of several years in Italy followed, with constant art activity and steady artistic growth. He came back to the United States in 1874, and his first work was a bust in marble of William M. Evarts. Then came a commission for a large decorative relief for St. Thomas' Church, New York City, and in 1878 he began work on the statue of Admiral Farragut that now stands in Madison Square, New York City, which is one of the most widely known and admired of all his works.

The years that followed were full of distinguished achievements. His "Lincoln," which was unveiled in Lincoln Park, Chicago, in 1887, has been hailed as the greatest portrait statue in the United States.

Saint Gaudens was not only the most skilful of American sculptors, but also the most versatile. This will be appreciated by anyone who looks first at the Farragut statue, then at the severe, imposing character of Deacon Chapin, a statue that is often called "The Puritan." Let him then contrast the stirring Shaw Memorial, on Boston Common, with the strange, mysteriously beautiful figure in Rock Creek Cemetery, Washington, D. C., that has been called variously "Grief," "Death," and "The Peace of God."

Saint Gaudens enjoyed the distinction of being America's leading sculptor for many years before he died. His life was crowned with honors, sweetened by many fine friendships, and enriched and mellowed by broad, liberal, mature art intelligence. He was a great master of art in thought and in expression. He died in New York City in 1907.



# Famous American Sculptors

## DANIEL CHESTER FRENCH

Monograph Number Three in The Mentor Reading Course



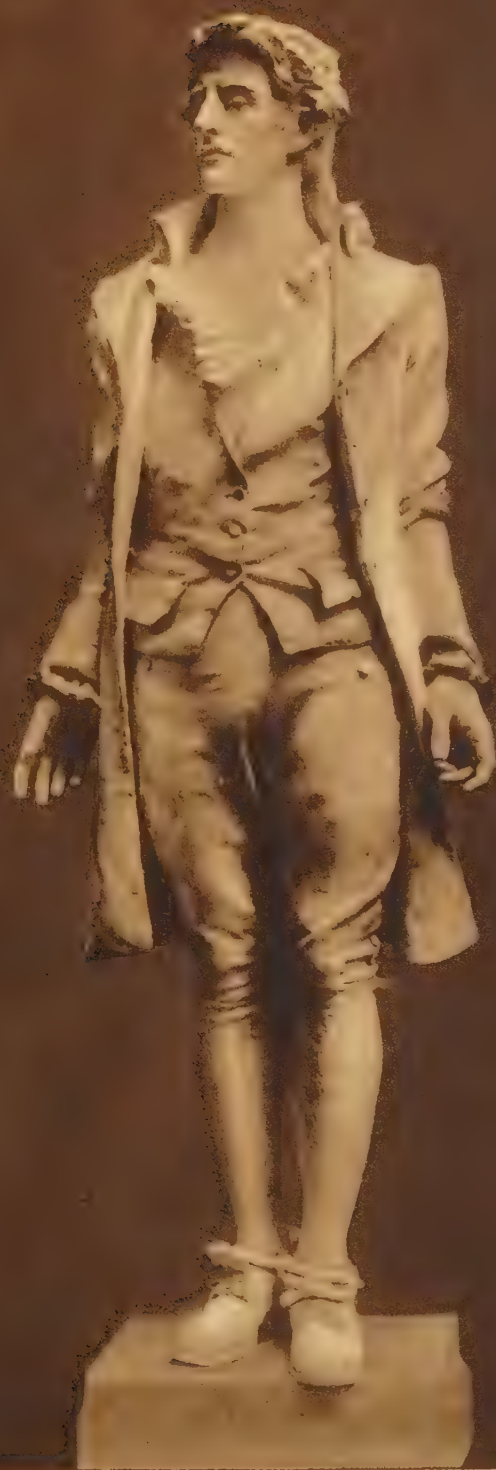
NATURE smiled on Daniel Chester French. All the circumstances of his birth and breeding conspired to help his development. He was born at Exeter, New Hampshire, in 1850. Among many well known relatives he numbered Daniel Webster and John Greenleaf Whittier. His ancestors were men who stood high in the communities in which they lived. His father was a lawyer, a judge, and assistant secretary of the United States treasury. He was always interested in public welfare, and was known for his good taste and good works. His descendants said that he "beautified every place in which he lived."

Daniel Chester French showed ability at an early age, but no particular leaning toward sculpture. He was simply a bright, good-looking boy, with a liking for outdoor life and exercise. One day, when about nineteen years old, during a period of work on his father's farm, he showed his parents a queer figure of a frog that he had cut out of a turnip: "Daniel, there is your career!" were the words that expressed the feelings of both father and mother. The farm was near Concord. There dwelt Miss May Alcott, the "Amy" of "Little Women," and an artist of some ability. She encouraged young French in his study of drawing and modeling, and he plunged into his art career with an enthusiasm that bordered on boyish frenzy. His nature was ardent and poetic, and it carried him into forms of expression that were doomed to disappointment. The best thing for him was a visit that he made to the veteran sculptor J. Q. A. Ward. This took place when he was staying with relatives in Brooklyn, New York, and it opened the boy's eyes to the fuller meaning of sculpture. Months of earnest work followed, during which Daniel French's talents rapidly ripened.

When he was only twenty-three years old he received a commission of real national importance, that of modeling the statue of "The Minute Man." This interesting piece of sculpture, now well known, was unveiled at Concord in 1875. In celebration of it Ralph Waldo Emerson and George William Curtis made speeches, and James Russell Lowell read a poem. At this time Daniel French had sailed for Italy, where he remained for a period in study. In 1879 he modeled a bust of Emerson from life—a work so vivid and lifelike that the poet-philosopher said, "The more it resembles me, the worse it looks," and then added, with a nod of approval, "That is the face that I shave."

French's art took rapid strides. He is known today equally well by his fine portrait busts and his great allegorical compositions. One of the most imposing of his compositions is the great heroic female figure entitled "Alma Mater," seated at the approach to the library of Columbia University, New York. No American sculptor is better known than Mr. French in his home land or abroad. He bears high honors on both continents.





# Famous American Sculptors

## FREDERICK MACMONNIES

Monograph Number Four in The Mentor-Reading Course



O many Americans the name of Frederick MacMonnies became known by the imposing Columbian Fountain at the Chicago World's Fair in 1893. The composition was a majestic barge, on which Columbia sat enthroned on high. At the prow was a fine figure of Fame with trumpet upraised. On the stern Father Time watched the progress of the barge, which was urged on by the oars of eight women of great beauty representing the Arts and Industries. The work had style, and it was also imposing in its massed effect. MacMonnies was only twenty-seven years old when this commission was given to him in 1891. He got it largely through the influence of his instructor, Augustus Saint Gaudens. All the summer of 1893 people were asking about the young sculptor. They found that he was born in Brooklyn, New York, in 1863, of Scottish parentage. He came by an art inheritance from one of his parents at least,—his mother, Juliana Eudora West, a niece of the famous early American painter, Benjamin West.

Frederick MacMonnies had to leave school when a mere boy and earn his living as clerk in a jewelry store. He found time to study there, and when he was sixteen years old he attracted the notice of Saint Gaudens, who took him into his studio as an apprentice. That was the beginning of MacMonnies' fame. He could scarcely realize at that age what a few years' training under Saint Gaudens would mean. He worked hard in the studio and in the classes of the Academy of Design and Art Students' League; so that when in 1884 he was able to go abroad he had a ground knowledge of modeling that fitted him to make the most of his study in foreign schools. He had been in the fullest sense "put in right" by Saint Gaudens. Through all the years of his study he had the advantage of close, familiar association with the greatest artists of this country and some of those abroad. MacMonnies went at once to Paris and joined the School of Fine Arts, where he made friends, and his progress was rapid. Back and forth he went during the next few years, from Paris to New York, according as his means and his plans of work required.

He got his first commission in 1889,—an order for three life-sized angel figures in bronze for Saint Paul's Church, New York City. This brought him commendation, and, with the help of the great Saint Gaudens, other commissions were placed in his hands, notably the Nathan Hale statue, which stands in City Hall Park, New York City, and the portrait statue of James S. T. Stranahan of Brooklyn. These works preceded the Columbian Fountain, and since MacMonnies' name has come to be known they are counted among his most admired creations.

In 1894 the famous Bacchante appeared,—the dancing, laughing girl that attracted so much public comment for a time.

Mr. MacMonnies is known by many figures and compositions in public places, notably the groups in bronze of the Army and the Navy on the Brooklyn Memorial Arch at the entrance to Prospect Park.





# Famous American Sculptors

GEORGE GREY BARNARD

Monograph Number Five in The Mentor Reading Course



UCCESS is deserved by hard work, although it does not always follow. But in the case of George Grey Barnard hard work combined with genius made him one of the great sculptors of America, and one of whom this country may well be proud.

George Grey Barnard was born at Bellefonte, Pennsylvania, on May 24, 1863. His father was a clergyman at Muscatine, Iowa, where the sculptor passed his boyhood. He delighted in stuffing the skins of birds and animals, and became quite an expert taxidermist. He also liked to model animals; and a bust of his little sister convinced his family that he should turn his talents to some trade in which he could make a good living.

So he became apprentice to an engraver. Later he moved to Chicago. Here it was that the first desire to become a sculptor entered his mind. For a long time he debated the question. If he remained at his trade, he could rest assured of a good income all his life; while if he decided to study sculpture, he would practically have to starve for a few years.

At last he entered the Art Institute of Chicago. He had been there about a year and a half, when a bust of a little girl brought him three hundred and fifty dollars. He decided to go to Paris on this small sum. He set off in 1883, and began study in the Atelier Cavelier of the Beaux Arts.

Barnard worked hard, and denied himself all the luxuries, and even many of the necessities of life. His first year in Paris cost him just eighty-nine dollars, so it can be imagined what self-denial the young man must have practised for the sake of his art. Barnard took life seriously; but he never complained.

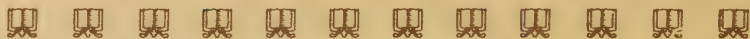
His first noteworthy production was "The Boy," which he finished in marble in 1885. The following year he made a heroic-sized statue of Cain, which he afterward destroyed. "Brotherly Love," a tombstone executed at the order of a Norwegian, he modeled in 1887. This was the best thing he had done up to that time.

Other works followed in rapid succession,—"The Two Natures," in the Metropolitan Museum of New York City; "The Norwegian Stove," an allegorical fireplace; "The God Pan," in Central Park, New York City; "The Hower," at Cairo, Illinois; "The Rose Maiden," and the simple and graceful "Maidenhood."

All of these were successful, and in 1902 Barnard received the reward for all his hardships and struggles. He was selected to execute all the sculptured decorations for the new capitol for the state of Pennsylvania at Harrisburg. And the work he did there promises even greater from this sculptor in the future.



# Famous American Sculptors



PAUL WAYLAND BARTLETT

Monograph Number Six in The Mentor Reading Course



EVERYONE knows the saying, "Genius is the capacity for taking infinite pains." If this adage is true, then Paul Wayland Bartlett is a great genius; for in everything this sculptor does he pays the closest attention to details. He attends personally to every part of his work. And this "capacity for taking pains" accounts largely for his success.

Paul Wayland Bartlett was born amid scholarly surroundings at New Haven, Connecticut, in 1865. He was the son of Truman H. Bartlett of Boston, an art critic and sculptor. Many years ago Bartlett and his mother went to live in Paris. Here the young man found his vocation. When he was only fifteen years old he entered the École des Beaux Arts. He quickly became an excellent modeler. He worked hard, and in addition took up a course on animal sculpture. As he could thus help other sculptors as an animal specialist, he was able to earn money to carry on his studies.

Bartlett tells about the time when he and a friend, M. Gardet, used to go around "doing animals" wherever they got the opportunity. Among the modernized decorations of the Porte St. Denis is a lion, "fierce and terrible," which is the work of his hands. An "Orpheus" in the Luxembourg has attached to it a three-headed dog that he modeled. And he created on one occasion for the Exposition of Amsterdam an elephant of gigantic proportions.

Bartlett lived during this time in a quaint little street off the Rue de Vaugirard, where he had a little vine-covered studio. It was there that he began "The Bear Tamer," which is now in bronze in the Metropolitan Museum of New York City. He spent a year upon it, and then became dissatisfied with it and spent another year in changing the composition.

Many works followed this successful effort. First appeared the "Ghost Dancer," a vicious looking savage. Then came the equestrian statue of Lafayette, presented to the French republic by the school children of America; the powerful and virile Columbus, and the Michelangelo, both of which are in the Congressional Library at Washington; the lifelike "Dying Lion," and many others.

Besides these works Bartlett has modeled beetles, fishes, reptiles, and crustaceans. Here his skill with patinas (the coloring of bronzes) is shown. A wealth of color is seen in his small figures of beetles and snakes.

Bartlett's work is not finished. More and greater is still to come. No man is better equipped for his work than he.



# THE MENTOR

SERIAL NUMBER 37



## THE CONQUEST OF THE POLES

BY

REAR ADMIRAL ROBERT E. PEARY

*Discoverer of the North Pole*

FRIDTJOF NANSEN • SIR ERNEST H. SHACKLETON  
DUKE OF THE ABRUZZI • ROALD AMUNDSEN  
ROBERT E. PEARY • ROBERT FALCON SCOTT

TEN years ago many, perhaps the majority, of intelligent people doubted if the Poles of the earth would ever be reached by man. From east to west, and west to east, the world seemed small. Jules Verne's "Round the World in Eighty Days" dream of not so many years ago had been cut in two; but from north to south the world still stretched in apparently unattainable infinity.

Within the last four years the two Poles have been reached three times, and in their attainment the globe has shrunk to commonplace dimensions. With the attainment of the Poles the climax of polar discovery has been reached, the last of the splendid series of great world voyages and mighty adventures has been finished. But while the glamour, the mystery, the speculation, as to what exists at the ends of the earth are gone, the work of detailed exploration, of continuous scientific observations and investigations, will continue until to the scientist and geographer the polar regions will be as well known as the more favored regions of the earth.

### EARLY POLAR EXPLORATION

It is nearly four hundred years (1526) since the first recorded expedition went forth to seek the North Pole under the initiative of England.

Trade, the great prize of the commerce of the opulent East, land lust, and the spirit of adventure in turn played their part as incentives for the earlier expeditions. It seems to be generally accepted that nothing had a more powerful influence on the work than England's determination to have a trade route of her own to the riches of the East, independent of the southern routes controlled by Spain and Portugal. It was

# THE CONQUEST OF THE POLES



TRAVELING IN THE FAR NORTH

*Dog sledges used by Peary on his expedition to the North Pole.*

this determination that made the terms Northeast Passage and Northwest Passage historic, and brought about years of search that, though latterly scientific, have been largely the acme of adventure and sentiment.

From the misty date of Pytheas (325 B. C.) down through the succeeding centuries, the record of polar exploration contains much of interest, of mystery, of superstition, followed by some of the grandest epics, most heroic efforts and sacrifices, and somberest catastrophes and tragedies in all the wide field of exploration. Briton and Scandinavian, Teuton and Latin, Slav and Magyar, and American, have entered the lists and struggled for the prize.

In the earlier years of this long record occurred the strange voyages of the Zeni, and Eric the Red, Icelandic outlaw, with his discovery and colonization of Greenland,—strange stories of hot springs in that far country, with which the monks warmed their monastery and cooked their food; a tribute of walrus tusks toward the expenses of the Crusades; tales of the rich green pastures, and herds of grazing cattle, of these colonists, and later their mysterious and complete disappearance, leaving only a scattered ruin here and there to show that they ever existed.

## ARCTIC EXPEDITIONS

Beginning with the earliest authentic expedition (1526), it is possible to touch only on the most important inci-



THE ROOSEVELT

*Peary's ship, in which he sailed to discover the North Pole.*

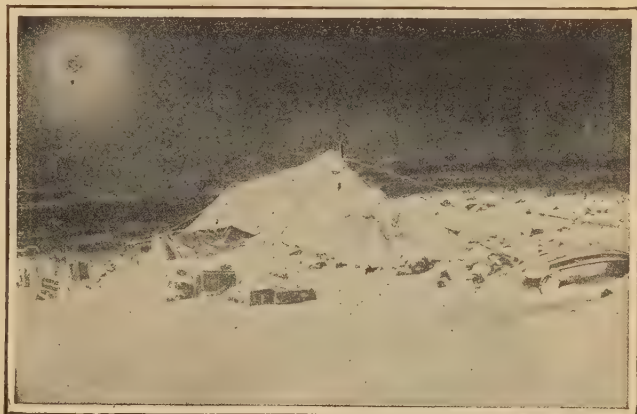
# THE CONQUEST OF THE POLES

dents of the record of this later phase of the subject. The time from 1526 to date may be roughly and generally divided into three periods:

The first, from 1526, the time of the first North Polar expedition by England, to about 1853, the close of Great Britain's Franklin search expeditions. In this period the preponderance of British efforts over those of all other nations combined was so great as almost to obscure them and make this period preëminently British.

In this period British navigators essayed every route to the polar regions, attempted the Northeast and Northwest Passages again and again, and wrote some of the most brilliant pages of Great Britain's history over the names of Hudson, Davis, Baffin, Ross, Parry, Franklin, McClintock, and others.

The second period covers from about 1850 to 1895. In this period other nations—the United States, Germany, Austria, Sweden, and Norway—showed equal activity with Great Britain, and the names of Kane,



From "On the Polar Star," by the Duke of the Abruzzi. Copyright, Dodd, Mead & Co.

## THE HUT OF THE DUKE OF THE ABRUZZI

*From a photograph taken by moonlight in the Arctic regions.*

Hayes, Hall, Lockwood, Brainard (United States), Nares and Markham (Great Britain), Koldewey and Weyprecht (Germany), Payer (Austria), Nordenskjöld (Sweden), and others were written indelibly into Arctic history. In this period the record of farthest north which had been held by Great Britain was wrested from her in 1882 by Lockwood and Brainard of the United States.

## THE NORTH POLE ATTAINED

The third period is from 1895 to date. In this period, while other valuable work was being done,—as Amundsen's navigation of the Northwest Passage, Sverdrup's extensive discoveries in the North American archipelago, Erichsen's completion of the last gap in the north Greenland coast line,—three men, Nansen, Abruzzi, and Peary, each having for his object the attainment of the North Pole, pushed in succession far beyond the farthest of their predecessors, penetrating the inmost regions of the north, and the last named attaining the Pole which had been the prize of centuries.



# THE CONQUEST OF THE POLES

Briefly summarized, from 1526 to 1882 Great Britain held the palm of nearest approach to the Pole, slowly pushing the record up till Markham reached  $83^{\circ} 20'$  north latitude. Then the lead came to the United States with Lockwood and Brainard's  $83^{\circ} 24'$ . In 1895 Norway went to the front in a great leap in Nansen's  $86^{\circ} 14'$ , and in 1900 Italy grasped the blue ribbon with Abruzzi's  $86^{\circ} 33'$ . In 1906 the United States took the lead again with Peary's  $87^{\circ} 6'$ , and finally closed the record with his attainment of the Pole on April 6 and 7, 1909.



From "On the Polar Star," by the Duke of the Abruzzi. Copy-right, Dodd, Mead & Co.

## THE POLAR STAR

*Landing the stores while the ship was nipped by the ice.*

## ANTARCTIC EXPLORATION

The exploration of the Antarctic regions dates back much less far than that of the Arctic. In 1772 Captain James Cook first crossed the Antarctic Circle and penetrated the Antarctic regions. After him came the Russian Bellingshausen in 1819, who discovered the first land within the Antarctic Circle. Then came Weddell the British sealer, who in 1823 pushed his sailing ship south into the great bight southeast of Cape Horn, named after him Weddell Sea, to  $74^{\circ} 15'$  south latitude, 241 miles beyond Cook's record, and not exceeded in that region until the last year. At Weddell's farthest *no land or field ice was to be seen*, and only three icebergs were in sight.

In 1839-1841 occurred the important voyage of Sir James Ross. Ross a few years before had located

the North Magnetic Pole. He was now in command of the Erebus and Terror, two ships that a few years later were to bear the Franklin expedition to its fate near the same North Magnetic Pole. Ross discovered South Victoria Land, directly south of New Zealand, with its long stretch of southerly trending savage coast line from Cape Adare to  $78^{\circ} 10'$  south latitude, where he found an active volcano, Mt. Erebus. From here Ross followed the edge of the great ice barrier some three hundred miles to the eastward. The great indentation in the Antarctic continent thus discovered and navigated by Ross, and named after him Ross Sea, has

# THE CONQUEST OF THE POLES

since been the base of operations from which the South Pole was twice attained.

## “FARTHEST SOUTH”

After Ross came various minor expeditions contributing to the knowledge of the Antarctic regions, and in the 1890's began a renaissance of Antarctic interest and exploration. In 1892, 1893, 1894 Scottish, German, and Norwegian whalers reconnoitered the Antarctic seas of Ross and Weddell in search of new whaling grounds, and in 1894 the first landing was made upon the Antarctic continent by some



REAR ADMIRAL ROBERT E. PEARY

members of Bull's Norwegian crew; in 1895 Newmayer introduced in the sixth Geographical Congress in

London a resolution upon the importance of Antarctic exploration; and in the years following there was an international attack upon the problem by Belgium, Great Britain, Germany, Scotland, Sweden, and France. In 1898, for the first time in the history of Antarctic exploration, an expedition (the Belgian under Commander de Gerlache), passed a winter within the Antarctic Circle beset in the ice; and a year later, in 1899, a British expedition under Borchgrevink passed a winter on the Antarctic continent itself, and made at Cape Adare, in Ross Sea, the first attempt at land exploration.

In 1901-1902 a German expedition under Drygalski determined a new part of the coast of the Antarctic continent south of Africa, and three others, under Bruce of Scotland, Nordenskjöld of Swe-



AT THE NORTH POLE

*Photograph taken at the "Top of the World."*

# THE CONQUEST OF THE POLES

den, and Charcot of France, made valuable discoveries in Weddell Sea, and the regions southeast, south, and southwest of Cape Horn. In 1901-1903 Scott of Great Britain, selecting the Ross Sea region discovered by Ross sixty years before as his base, effected the first serious land exploration of the Antarctic continent. In a magnificent sledge journey he covered three hundred and eighty miles due south, reaching a point within four hundred and thirty-seven miles of the South Pole. Following Scott, his lieutenant, Shackleton, in 1908-09, using essentially the same base and route as Scott, made an even more brilliant journey, and reached a point within ninety-seven miles of the Pole, January 9, 1909. At that time this was the "farthest south" record.

## THE SOUTH POLE

The successes of Scott and Shackleton still further stimulated interest in the Antarctic problem, and in 1910 and 1911 Great Britain, Norway, Germany, Australia, and Japan sent expeditions into the field; the United States unfortunately, as in the past, being unrepresented. Four of these expeditions—the Japanese, Australian, Norwegian, and British—selected the Ross Sea region south of New Zealand and Aus-



Reproduced from "The Heart of the Antarctic," by Sir Ernest H. Shackleton. Copyright, J. B. Lippincott Co.

### SHACKLETON'S EXPEDITION

*The hut in the early winter quarters near Mt. Erebus, the Antarctic volcano.*



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### THE "FARTHEST SOUTH" CAMP AFTER A SIXTY-HOUR BLIZZARD



# THE CONQUEST OF THE POLES



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## SHACKLETON'S SHIP, THE NIMROD

*Moored to a stranded iceberg about a mile from winter quarters, the Nimrod was sheltered from blizzards.*



SHACKLETON AND HIS SON



Reproduced from "The Heart of the Antarctic,"  
by Sir Ernest H. Shackleton. Copyright, J. B.  
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## DISCOVERERS OF THE SOUTH MAGNETIC POLE

*Part of Shackleton's expedition reached for the first time the South Magnetic Pole—that is, where the south part of the compass needle points. Those in the picture, reading from left to right, are Dr. Mackay, Professor David, and Douglas Mawson.*

tralia for their work; while the German expedition selected the Weddell Sea region southeast of Cape Horn, the most promising of all points of attack upon the Antarctic continent. All these expeditions have now returned. The Japanese expedition explored an unknown section of the coast of King Edward VII Land east of Ross Sea, the Australian expedition explored a long stretch of Wilkes Land west of Ross Sea, the German expedition made new discoveries in Weddell Sea, reaching a point farther south than ever before attained in that region; while Amundsen's Norwegian expedition, from its base in the southeast angle of Ross Sea, attained the South Pole, December 14 to 17, 1911, and Scott's British expedition, from its base in the southwest angle of Ross Sea, attained it a month later, January 18, 1912, Scott and his four companions dying of cold and starvation on the return.

The record of Antarctic exploration from 1772 to date may be divided into two periods; the first from 1772 to 1898 and 1899, a period of summer voyages only, the

# THE CONQUEST OF THE POLES

work carried on entirely by ships, with no land or sledge work, and no attempt to winter in that region. During this period, though other nations, notably the United States and France, took part in the work, the work of Great Britain was so pronouncedly preponderant as to more than equal all the others combined. The second period is from 1899 to date, and is the period



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## NANSEN'S EXPEDITION

*Digging the Fram out of the ice.*



Copyright by Wilce Studio.

## AMUNDSEN IN POLAR COSTUME

*Discoverer of the South Pole.*

of overland exploration with sledges. In this period, as in the last period of Arctic exploration, three men, Scott, Shackleton, and Amundsen, each having for his object the attainment of the South Pole, pushed so far beyond all predecessors as to be in a class by themselves, two of them, Amundsen and Scott, actually reaching the Pole.

## THE POLAR REGIONS— A COMPARISON

After the foregoing condensed résumé of Arctic and Antarctic exploration and discovery, I feel sure the reader will be interested in noting some of the striking contrasts between the two Poles and their surroundings. These contrasts are as great as the Poles are far apart. The North Pole is situated in an ocean of some fifteen hundred miles' diameter, surrounded by land. The South Pole is situated in a continent of some twenty-five hundred miles' diameter, surrounded by water. At the North Pole, Peary stood upon the frozen surface

# THE CONQUEST OF THE POLES



From "On the Polar Star," by the Duke of the Abruzzi. Copyright, Dodd, Mead & Co.

## ENTRANCE TO HUT

A "home" in the polar regions.

arctic efforts covers one hundred and forty years. The record of Antarctic exploration is studded with crushed and foundering ships, and the deaths of hundreds of brave men. The record of Arctic exploration shows the loss of but one ship, and the death of a dozen men.

For all those who aspire to the North Pole, the road lies over the frozen surface of an ocean, the ice on which breaks up completely every summer, drifting about under the influence of wind and tide, and may crack into numerous fissures and lanes of open water at any time, even in the depth of the severest

of an ocean *more than two miles in depth*. At the South Pole, Amundsen and Scott stood upon the surface of a great elevated snow plateau *more than two miles above sea level*. The lands that surround the North Polar Ocean have comparatively abundant life, musk oxen, reindeer, polar bears, wolves, foxes, arctic hares, ermines, and lemmings, together with insects and flowers, being found less than five hundred miles from the Pole. On the great South Polar continent no form of animal life is found.

Permanent human life exists within some seven hundred miles of the North Pole; none is found within twenty-three hundred miles of the South Pole. The history of Arctic exploration goes back nearly four hundred years. The history of Ant-



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AT THE SOUTH POLE—PHOTOGRAPHED BY AMUNDSEN



# THE CONQUEST OF THE POLES

winter, under the influence of storms. For those who aspire to the South Pole, the road lies over an eternal, immovable surface, the latter part rising ten thousand and eleven thousand feet above sea level. And herein lies the inestimable advantage to the South Polar explorer which enables him to make his depots at convenient distances, and thus lighten his load and increase his speed.



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## IN MEMORY OF BRAVE MEN

*The cross erected on Observation Hill to Scott and his courageous companions.*

## THE FUTURE OF POLAR EXPLORATION

The efforts and successes of the last fifteen years in the Antarctic regions ought to, and I hope will, spur us as individuals, as societies, and as a nation to do all in our power to enable the United States to take its proper part and share in the great work yet to be done in that field. There are three ways in which this country could make up for its past lethargy in regard to Antarctic work, and take front rank at once in this attractive field.

One is to establish a station at the South Pole for a year's



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## PRECEDED BY AMUNDSEN

*When Captain Scott and his party reached the South Pole they found that Amundsen had been there before them. Captain Scott is peering into the tent left by Amundsen's expedition.*

# THE CONQUEST OF THE POLES



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## THE THREE POLAR STARS

*A photograph of Captain Roald Amundsen, Sir Ernest H. Shackleton, and Rear Admiral Robert E. Peary, taken at Philadelphia, January 16, 1913.*

complete and systematic survey and study of the entire circumference of the Antarctic continent with its adjacent oceans, with up to date equipment and methods. This plan would probably be the most attractive to scientists, as it would secure a large harvest of new and valuable material to enrich our museums and keep our specialists busy for years. It would also be the most expensive.

The third would be the thorough exploration of the Weddell Sea region southeast of Cape Horn, which is specially within our sphere of interest, together with a sledge traverse from the most southern part of that sea to the South Pole. Such a traverse, with the journeys of Amundsen, Scott, and Shackleton from the opposite side, would give a complete transverse section across the Antarctic continent.

This last would promise the largest measure of broad results in the shortest time, and least expense, and would probably be the most attractive to geographers.

The successful accomplishment of any one of these ventures would put the United States in the front rank of Antarctic achievements.

continuous observations in various fields of scientific investigation. With the practical experience in methods of travel and transportation now at the command of the United States as the result of our last twenty-five years of North Polar work, this would not be so difficult as it may seem to the layman.

Another is to inaugurate and carry out, in a special ship, with a corps of experts, through a period of several seasons, a com-

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SUPPLEMENTARY READING—"Nearest the Pole" and "The North Pole," Peary; "On the Polar Star," Duke of the Abruzzi; "The Heart of the Antarctic," Shackleton; "Farthest North," Fridtjof Nansen; "The Uttermost South—the Undying Story of Captain Scott," *Everybody's Magazine*, July, August, September, and October, 1913.

# THE MENTOR

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Volume I

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## *Editorial*

This week's issue of The Mentor and that of last week are so distinguished in authority that we ask special attention to them. An interesting article on the Conquest of the Poles could have been prepared by any good writer. The Mentor article was written by the supreme authority on the subject, Rear Admiral Robert E. Peary. The article on "Famous American Sculptors," published last week, was written by Mr. Lorado Taft, one of the best-known sculptors in America. When Mr. Taft writes about Barnard, French, Bartlett and the other American sculptors he is giving an account of his fellows in art. It is fortunate that so able and so interesting a critical writer on sculpture as Mr. Taft could be found among sculptors. He has given to us in The Mentor just what we want—information imparted in a simple, interesting way, and with authority.

★ ★ ★

It is worth a great deal to us to read what others have to say about The Mentor. It is a genuine satisfaction to receive from far-off California a message of "surprise and great delight over this 'wise and faithful guide and friend,' which surely fills a need in the lives of busy people." A friend nearer by, in Brooklyn, offers thanks for our "wonderful weekly. The pictures are lovely," she says. "Already I have shown it to many of my friends, and they are just as interested and pleased as I am. You most certainly deserve a vote of thanks from the people

for placing this beautiful educational magazine within easy reach of everyone."

★ ★ ★

The thanks we appreciate, but what we value most is that our Brooklyn correspondent showed The Mentor to many of her friends and that they were just as pleased and interested as she was. A letter like that from every reader of The Mentor would mean an aggregate membership for The Mentor Association that would make it unique among the educational institutions of the world. There is a prospect that we hold fondly before us—that of every reader showing The Mentor to every friend that might be interested.

★ ★ ★

And then, when all of these friends have seen The Mentor, they will want the numbers from the beginning. We say they "will want" them, for that is what most of our subscribers demand. A teacher in Kansas writes, "The Mentor is a delight, and its value is beyond expression. I feel that I cannot miss a single issue, so please send me the numbers from the beginning." A teacher from Pittsburgh, immediately on receiving the first copy of the magazine, asks for all previous issues. An agent in insurance writes from Arkansas for the preceding numbers, adding, "I cannot afford to lose one copy."

★ ★ ★

So from St. Louis we hear, "Send me all preceding issues," and from New Haven a college student writes, "I like the publication so much that I do not wish to miss even one number." We lack space to cite all cases of this kind, but as we turn over the mail we find here a request from Toronto for "all numbers, beginning with the first," another from Charleston, and a third from Hyannis, Massachusetts, demanding "all preceding numbers."

★ ★ ★

It has become a regular daily incident, and it shows the unique character of The Mentor publication. It is not simply a magazine. Subscribers do not send for all back numbers of the ordinary magazine from the beginning of its existence. Every number of The Mentor is part of an interesting educational plan. The members of The Mentor Association want *all* parts of that plan.





**D**EATH or the west coast of Greenland!" A tall, fair Norwegian made this resolution in November, 1887, and one year later the great ice-bound continent of Greenland, the "Sahara of the North," was crossed for the first time. It was Fridtjof Nansen who accomplished this feat, in the face of almost insurmountable difficulties and

terrible dangers. When he first proposed his plan famous scientists and seasoned explorers laughed at him. But Nansen was determined. Though his own government would not help him, a wealthy Dane had enough faith in the "madman," as he was called, to advance him \$1,350 for his daring enterprise.

It was only after the greatest difficulty that Nansen and his party reached the east coast of Greenland at all in order to begin their land journey over the continent. They had to cross an ice stream ten miles wide to do it. Finally, however, they reached Umivik, and started on their hazardous journey across the desert of ice. Escapes from death were many. One day when they were more than halfway across Nansen was steering the first of the two sledges, which was rushing along under full sail.

"It was already growing dusk," writes the great explorer himself, "when I suddenly saw in the general obscurity something dark lying right in our path. I took it for some ordinary irregularity in the snow, and unconcernedly steered straight ahead. The next moment, when I was within no more than a few yards, I found it to be something very different, and in an instant swung round sharp, and brought the sledge up to the wind. It was high time too; for we were on the very edge of a chasm broad enough to swallow comfortably sledges, steersmen, and passengers. Another second, and we should have disappeared for good and all."

Finally the west coast of Greenland was reached, on September 29, 1888, and the supposedly impossible had been accomplished.

Fridtjof Nansen was born near Christiania in Norway on October 10, 1861. His first Arctic voyage was made in 1882 in a sealing vessel. After he had successfully crossed Greenland he was appointed curator of the Museum of Comparative Anatomy in Christiania University. It was in 1893 that he made his thrilling attempt to reach the North Pole.

He had a ship built, the *Fram*, especially to withstand ice pressure, and sailed to the Polar Sea in the neighborhood of the New Siberian Islands. He figured that he would be drifted by a current over the Pole and would come out on the east side of Greenland. But, though he found that the current was in nearly the right direction, it would not carry him over the Pole; so he and one companion left the *Fram* at latitude 83° 59' and started for the North Pole on foot.

On April 8, 1895, when they had reached 86° 14', "farther north" than anyone up to that time had reached, they found that they would have to turn back. They managed to reach Franz Josef Land, where on June 17, 1896, they met part of another Arctic expedition.

When Nansen returned to Norway he was showered with medals and other honors. In 1905 he was appointed Norwegian minister at London.



DUKE OF THE ABRUZZI



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## THE CONQUEST OF THE POLES

### *The Duke of the Abruzzi*

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TWO

**I**N olden times kings and princes were the warlike leaders of their countrymen, the doers of heroic deeds. Nowadays they are kept so busy thinking how to govern wisely that they don't get a chance to be heroes. But there is at least one prince of these modern times who has proved himself the equal if not the superior in

bravery of any of those oldtime royal heroes. This is Prince Luigi Amadeo of Savoy-Aosta, Duke of the Abruzzi; whose full name, by the way, is Luigi Amadeo Giuseppe Maria Ferdinando Francesco.

Prince Luigi is an Italian, the son of Amadeo, ex-king of Spain. He was also a nephew of King Humbert of Italy, and therefore the first cousin of the present king of Italy, Victor Emmanuel. Luigi was born at Madrid, January 29, 1873. He studied at the naval college at Leghorn.

It was there that he first showed his truly democratic spirit. He preferred to be called by his first name, and never allowed himself to be addressed as "Duke" or "Royal Highness." From college he entered the Italian navy, where he made a good record for obedience and intelligence.

But to settle down as a mere prince or duke would never have satisfied one of Luigi's adventurous character. He wanted to do big things and accomplish dangerous deeds. His first exploit was the ascent of Mt. St. Elias in Alaska. Until he accomplished this in 1897 the great peak had never been scaled.

It was in 1900 that he led an expedition to the Arctic region which broke Nansen's "farthest north" record. Unfortunately the duke himself was severely frostbitten and could not leave the ship; but Captain Umberto Cagni reached latitude 86° 33',

and came nearer the Pole by a few miles than Nansen.

The Duke's ship, the *Polar Star*, sailed from Christiania on June 12, 1899. Seriously crushed by the ice, they had a hard task to prevent its sinking. But this was done, and Cagni with a party set out over the ice of the Arctic Ocean for the Pole. Their sufferings were terrible, and only heroic efforts brought them back alive. The expedition returned home in 1900, where honors were heaped upon them all.

But even these successes did not satisfy the royal adventurer. He looked around for other fields to conquer, and found that the loftiest peak in the Ruwenzori range in Africa, the "Mountains of the Moon" of Ptolemy, had never been scaled. He conquered this awe-inspiring height in 1906.

In 1909 he tried to conquer Mt. Godwin-Austen in the Himalayas. This peak is the second highest known in the world. It rises 28,250 feet in the air. The duke reached a little over 19,000 feet; but was compelled to give up the attempt. But he turned to Bride Peak, near at hand, rising 25,100 feet, and ascended it a distance of 24,580 feet, the world's record for altitude.

And notwithstanding the fact that he has accomplished so many big things and done so many brave deeds, the Duke of the Abruzzi is very modest, and rarely wears any of his innumerable decorations and medals.



ROBERT E. PEARY

**T**HE North Pole! One white man, a negro, and four Eskimos treading where never before had trodden human foot! And Old Glory flying free at the top of the world! That was on April 6, 1909. After years of such effort as only those can appreciate who have struggled with the frozen North, Robert E. Peary had reached

the goal of which he had dreamed for a quarter of a century. The thought, the plan, the untiring effort, were all his, and now the everlasting glory and honor of the achievement were to be his also.

Robert E. Peary is a man peculiarly fitted by nature to be the discoverer of the North Pole. He was born in Pennsylvania on May 6, 1856. He comes of an old family of Maine lumbermen, an active, adventurous, outdoor stock of French-Anglo-Saxon origin. His father died when he was three years old, and his mother moved to Portland, Maine, where the boy grew up with the sea and its swimming, rowing, and sailing on one side of him, and the woods and fields to stimulate his love for nature on the other.

He graduated from Bowdoin College in 1877, second in a class of fifty-one. In college, besides being a brilliant student, he was a good athlete, being especially proficient in running, jumping, and walking. After graduating he was first a land surveyor, and then in 1879 secured a place in the Coast and Geodetic Survey at Washington. Then he was appointed a member of the Navy Department of Civil Engineering, with the rank of lieutenant. In the first year of his service (1881) he saved the government nearly thirty thousand dollars on a pier that he built at Key West, Florida. He was then sent to Nicaragua as sub-chief of the Interoceanic Canal Survey. There he learned to manage men; he gained experience in equipping expeditions, in making camp under adverse conditions, in traversing wild and unexplored country.

It was in 1885, on his return from Nicaragua, that the idea of Arctic exploration first came to him. He managed to secure leave of absence, and sailed in May, 1886. On this voyage he penetrated over a hundred miles into the interior of Greenland. Six years later he proved that Greenland was an island by crossing it and reaching its northern end.

After that he continued his explorations, in 1906 reaching 87° 6', the "farthest north" anyone had yet gone, and in 1909 he reached the Pole. Here is how Peary describes his feelings after he knew that he had succeeded:

"But now," he writes in his book, "The North Pole," "while quartering the ice in various directions from our camp, I tried to realize that, after twenty-three years of struggles and discouragement, I had at last succeeded in placing the flag of my country at the goal of the world's desire. It is not easy to write about such a thing, but I knew that we were going back to civilization with the last of the great adventure stories,—a story the world had been waiting to hear for nearly four hundred years, a story that was to be told at last under the folds of the Stars and Stripes, the flag that during a lonely and isolated life had come to be for me the symbol of home and everything I loved—and might never see again."

By special act of Congress Peary was promoted to the rank of rear admiral and received the thanks of Congress. He has been awarded the premier medal of every prominent geographical society in the world.





SIR ERNEST H. SHACKLETON

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# THE CONQUEST OF THE POLES

*Sir Ernest Henry Shackleton*

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## FOUR

**O**N March 24, 1909, all the world was thrilled by the news that on the ninth of January a point had been reached nearer the South Pole than had ever before been attained. Shackleton and three companions had penetrated the white waste of the Antarctic regions to within 111 miles of the Pole. The British Union Jack was

flying at "farthest south." Shackleton started for the South Pole from Lyttelton, New Zealand, on New Year's Day, 1908, in the *Nimrod*. A new idea was introduced into polar exploration when the commander decided to depend on Manchurian ponies instead of dogs for transportation. A motorcar was also used to carry supplies. But both the ponies and the automobile were found wanting when it came to the test, as the ponies gave out, and the car could make no progress over the rough ice.

The first important thing that the Shackleton expedition accomplished was the ascent for the first time of Mt. Erebus, the southernmost volcano in the world, 13,120 feet high. The summit of this great peak was reached on March 10, 1908. An active crater was discovered half a mile in diameter and 8,000 feet deep. It was belching vast volumes of steam and sulphurous gas to a height of 2,000 feet.

Part of this expedition also reached the South Magnetic Pole; that is, where the south end of the compass needle points. This had never before been done.

Shackleton's dash for the South Pole is a record of hardships bravely borne and difficulties overcome. He and three others started from Cape Boyd on October 29, 1908. By November 30 they had been forced to shoot three of the ponies. Two days later an enormous glacier, 120 miles long and 40 miles wide, was discovered. Another pony was lost through a crevasse

in the ice on December 7, and from then on each man had to haul 250 pounds.

Finally, on January 4, 1909, they decided to push on with only one tent. Then a fierce sixty-hour blizzard swooped down upon them, and held the party powerless for two days. They realized that they must turn back without reaching the Pole. It was a bitter disappointment to Shackleton to fail when they were within such a short distance of success. But, as he says, "We had honestly and truly shot our bolt at last," and if they were ever to return, it must be now.

On the morning of January 9, without the sledge, they made one last dash south, and planted at latitude 88° 23' a flag given Shackleton by the queen, and the Union Jack. The journey back was then begun, and the ship reached on March 4.

Ernest Henry Shackleton was born in Ireland in 1874. His education was never completed, as he followed a natural inclination to go to sea before graduating from college. He sailed round the world four times, and during the Boer War took part in the transportation of troops. In 1901 he was a member of Scott's expedition, which reached "farthest south" at that time. After running for Parliament in 1906 and failing to be elected, he organized the expedition of 1908-09.

He was knighted by the British government for his services as an explorer, and has received many medals and other high honors.





**T**O accomplish that which for three centuries had been unsuccessfully attempted would satisfy most people. But not a man like Roald Amundsen, descendant of Vikings. To discover the Northwest Passage, long sought by Hudson, Cabot, Frobisher, Franklin, and other adventure-loving explorers, and to locate the exact position

of the North Magnetic Pole, where the north end of the compass needle points, was not enough for this intrepid Norwegian. And so he set out for the South Pole—and reached it.

It was on March 8, 1912, that the entire world was electrified by the cablegram from Hobart, Tasmania, announcing the fact that, sometime between December 14 and 17, 1911, Captain Roald Amundsen had reached the South Pole. With four men and eighteen dogs from his ship, the *Fram*, Captain Amundsen crossed the great ice barrier and reached the southernmost point of the world in fifty-five days. According to the most accurate indication of his instruments, he was at the South Pole at three o'clock on the afternoon of December 14. On the vast plateau, 10,500 feet above the sea level, which the explorer named King Haakon Land, Amundsen unfurled the Norwegian flag.

Amundsen left Buenos Aires in South America late in 1910. It was in October, 1911, that the real "dash" for the South Pole began. Amundsen and four companions, with eighteen dogs, started southward. Shackleton's "farthest south," a point 111 miles from the Pole, was passed on December 8, six days before his goal was reached. Compared with the sufferings that other explorers have undergone,

Amundsen's party had a comparatively easy time.

Captain Amundsen's whole career has been characterized by that unconquerable courage, perseverance, and patience which the fierce sea rovers of old had. Born at Borje, Norway, in 1872, he was educated for the naval service of Norway-Sweden, and became a second lieutenant. He was a born sailor. At the age of twenty-five he sailed with the *Belgica* expedition to the Antarctic. He was first officer of this ship, which in 1897-99 explored the region west of Graham Land. In 1901 he made observations on the East Greenland Current which were considered very valuable.

It was after this that he decided to give the rest of his life if necessary to discovering the Northwest Passage. He sailed from Christiania, Norway, on June 17, 1903. After three years' wanderings through ice, rocks, and unknown lands he finally brought his little vessel, the *Gjoa*, through Bering Strait, thus being the first one to navigate the Northwest Passage. It was during this voyage that he also located the North Magnetic Pole.

Amundsen is considered one of the most daring and skilful of polar explorers; but he is very modest about his own great achievements.



**B**RAVE gentleman, gallant comrade, thoughtful of others even at the end,—so died Captain Robert F. Scott, conqueror of the Antarctic, and yet conquered by it. And no less credit is due his four companions, who perished courageously in one of the greatest polar tragedies the world has ever known. Robert Falcon

Scott was born at Outlands, Davenport, England, in 1868. He entered the navy at the age of fourteen. In 1900-1904 he commanded the *Discovery*, and besides making a new "farthest south" record added greatly to scientific knowledge regarding the Antarctic region. He was promoted to captain, and in 1910 was given command of the ill-fated expedition on which he lost his life.

With four companions, Captain Scott on the final dash for the Pole left his main party in camp at Cape Evans, the base of operations on McMurdo Sound. On January 17, 1912, the South Pole was reached at last; but they found to their great amazement that they had been preceded by over a month by Amundsen and his party, who attained the Pole on December 14, 1911. The calculations of the two expeditions located the Pole on nearly the same spot.

Then Scott and his comrades began the return, which ended so tragically. Ill luck seemed to hover over them always. First Edgar Evans died as the result of a fall in which he received concussion of the brain. This tragedy left the remaining members of the party terribly shaken. Then Captain R. E. G. Oates, a military officer who had special charge of the ponies and dogs, became sick.

This slowed up the others, and fuel and food began to run low. Finally, on March 17, Oates became too sick to go on in the face of a raging blizzard. Although he begged them to push on and leave him, the other three bravely refused, when they knew that to remain was death to all. And then Oates coolly did that which will place

his name high among the heroes of all time. Deliberately he walked away from camp in the swirling snow to death. His body was never found; but this inscription was erected to his memory:

Hereabout died  
A Very Gallant Gentleman  
Capt. R. E. G. Oates  
Inniskillen Dragoons,

who on the return from the Pole in March, 1912, willingly walked to his death in a blizzard to try and save his comrades beset by hardship.

Only eleven miles from food and shelter, the blizzard held the others imprisoned, and there they died. Their bodies and records were recovered on November 12 by a relief expedition from Cape Evans. Dr. Edward A. Wilson, chief of the scientific staff of the expedition, and Lieutenant H. R. Bowers, had died with Captain Scott. The burial service was read over the graves of the dead, and a cairn and a cross with their names was erected.

Captain Scott's last message, written at the door of death on March 25, 1912, shows the calm and uncomplaining heroism of the man, especially one passage:

"For my own sake I do not regret this journey, which has shown that Englishmen can endure hardships, help one another, and meet death with as great fortitude as ever in the past. We took risks. We knew we took them. Things have come out against us, and therefore we have no cause for complaint; but bow to the will of Providence, determined still to do our best to the last."



# THE MENTOR

NOVEMBER 3, 1913



## NAPOLÉON BONAPARTE

BY

IDA M. TARBELL

*Author of "Short Life of Napoleon  
Bonaparte," "He Knew Lincoln," etc.*

EMPEROR NAPOLEON · BRIDGE AT ARCOLE · FRIEDLAND—1807  
RETREAT FROM MOSCOW · ABOARD THE BELLER-  
OPHON · ST. HELENA

**N**OBODY who has lived in modern times has so stirred up the world as Napoleon Bonaparte. Nobody has upset so many old things, and started so many new ones. No man ever lived who had more faith in his own powers—and less respect for those of other men. Napoleon had, too, an unusual combination of those personal qualities which excite and interest men. It is nearly a hundred years since he dropped out of active life; but his story is more rather than less thrilling as time goes on.

There was nothing in his birth or schooling or his first activities in life to lead one to expect an unusual career. His family was poor and servile; his father trading on his name and his acquaintances to feed, educate, and place his family. The most promising thing about young Bonaparte was his resentment of this servility and his own flat refusal to participate in it to help himself. Throughout his boyhood in the island of Corsica, where he was born in 1769, during the six years he spent at school in France and the eight years of intermittent military service that followed his first appointment at the age of sixteen to a second lieutenancy, he lived a tempestuous inner life. Ambition for himself, devotion to his family, love for Corsica, hatred of France, sympathy for the new ideas of human rights that were stirring Europe,—these sentiments kept the mind and heart of the young officer in tumult and made him waver between allegiance to the land in which he was born and the land that had trained him; between the career of a soldier that was his passion and a career of money making, in order to educate his brothers, settle his sisters, and put his mother into a secure position.

## NAPOLEON THE OPPORTUNIST

It is quite fair, I think, to characterize his early career as that of an adventurer. He was watching for a chance, and had determined to take it, regardless of where it offered itself. It was at a moment when he was in disgrace for having refused the orders of his superiors in the army that the chance he wanted came.

The convention in which at that moment the French government centered was attacked by the revolting Parisians. Bonaparte had no particular sympathy with the convention,—in fact, he had more with the rebels,—but when one of his friends in the government who knew his ability as an artillery officer asked him to take charge of the force protecting the Tuilleries, where the convention sat, he accepted—with hesitation; but, having accepted, he did his work with a skill and daring that earned him his first important command, that of general in chief of the French Army of the Interior. Four months later he was made commander in chief of the Army of Italy, the army that was disputing the conquest of northern Italy with Austria.



LÆTITIA BONAPARTE  
The Mother of Napoleon.

## THE ITALIAN CAMPAIGN

It was a ragged, disgusted, and half-revolting body, this Army of Italy, one that for three years had been conspicuous mainly for inactivity. Without waiting even for shoes, the new commander started it out swiftly

on a campaign that for clever strategy, for rapidity of movement, for dash and courage in attack, was unlike anything Europe had ever seen. In less than two months he drove his opponents from Lombardy and had shut up the remnant of their army in Mantua. The Austrians shortly had a new army in the field. It took eight months to defeat it and capture Mantua; but it was accomplished in that period.



WHERE AN EMPEROR WAS BORN  
In this room Napoleon was born in 1769.

Austria then called her ablest general, Archduke Charles, and gave him one hundred thousand men with which to avenge her disasters. With half the number Bonaparte advanced to meet the archduke, and drove him step by step to Vienna.

After a year and seven months of campaigning General Bonaparte, now twenty-eight years old, signed his first treaty. By that treaty he formed a new republic in northern Italy and made a new eastern frontier for France. Before the treaty, however, he had filled her empty treasury, had loaded her down with works of art, and had given her a new place in Europe; a place that he had proved he could sustain.

The glory of the Italian campaign thrilled the French people; but it disturbed the politicians in power. Bonaparte saw that if the government could manage it he would have no further opportunities for distinguishing himself. It was this sense that led him to urge that England, the only nation then in arms against France, be attacked by invading Egypt. The government consented promptly. It was a way of disposing of Bonaparte. What the government did not dream, of course, was that Bonaparte with this army hoped to found an oriental kingdom of which he should be the ruler.

But nothing went as he expected. He suffered terrible reverses, which he knew the government at home was using to break his hold on the people; his supplies and information were cut off; his prestige in his own army weakened; his faith in his destiny was shaken. That the effect of this bad fortune was not more than skin deep was clear enough when he accidentally learned that things were in a very bad way in France, that much of what he had gained in Italy had been lost, and that Austria and Russia were preparing an invasion.



**BIRTHPLACE OF NAPOLEON**

In this house, on the little island of Corsica, the first emperor of France spent his boyhood.



## FIRST CONSUL OF FRANCE

Promptly and secretly Bonaparte slipped out of Egypt, and before the powers at home knew of his intention he was in France and the people were welcoming him as their deliverer. He was ready to be just that. It was no great trick for a man of his daring and sagacity, adored by the populace, to overturn a discredited and inefficient government and make himself dictator. It was done in a few weeks, and France had a new form of government, a consulate, of which the head was a first consul, and Bonaparte was the first consul.

The most brilliant and fruitful four years of Napoleon Bonaparte's life followed; for it was then that he set out to bring order and peace to a country demoralized and exhausted by generations of plundering by privileged classes, followed by a decade of revolution against privileges. France needed new machinery of all kinds, and this Bonaparte undertook to supply. There were many people who regarded him as a great general; but to their amazement he now proved himself a remarkable statesman.



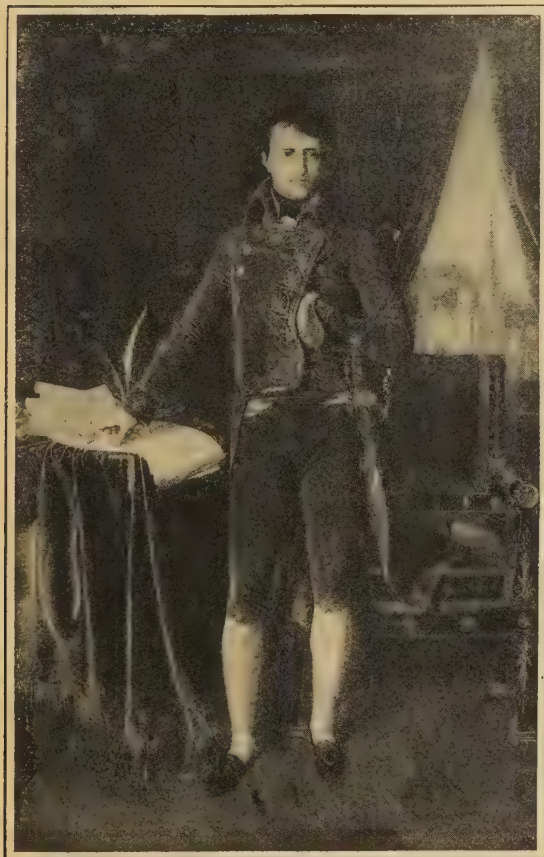
EMPRESS JOSEPHINE

From a painting by Pierre Paul Prud'hon.

## NAPOLEON THE STATESMAN

He attacked the question of the national income like a veteran financier. The first matter was reorganizing taxation. He succeeded in distributing the burden more justly than had ever been known in France. The taxes were fixed so that each knew what he had to pay, and the inordinate graft that tax collectors and police had enjoyed was cut off. New financial institutions were devised; among them the Bank of France. The economy he instituted in the government, the army, his own household, everywhere that his power extended, was rigid and minute; as he personally examined all accounts, there was no escape. The waste and parasitism that pervaded the country began to give way for the first time since the Revolution.

Industries of all kinds had sickened in the long period of war. Bonaparte undertook their revival by one of the most severe applications ever made of the doctrine of protection,—he even attempted to make his women folk wear no goods not made in France! His interest in agriculture was as keen as in manufacturing, and his personal suggestions and interference of the same nature. The prosperity of the country was stimulated greatly by the public works Bonaparte undertook. One can go nowhere in France today without finding them. It was he who set the country at road building. Some of the most magnificent highways in Europe were laid out by him, including those over four Alpine passes. He paid great attention to improving harbors. Those now at Cherbourg, Havre, and Nice, as well as at Flushing and Antwerp, Bonaparte planned and began. As for Paris, his ambition for the city was boundless. He was responsible for some of her finest features and monuments.



NAPOLEON AS FIRST CONSUL

His greatest civil achievement was undoubtedly the codification of the laws, and it was the one of which he was proudest. That he contributed much to the Code Napoleon besides the driving power that insisted that it be promptly put through, there is no doubt. His great contribution was the inestimable one of commonsense. He had no patience with meaningless precedents, conventions, and technicalities. He wanted laws that everybody could understand and would recognize as necessary and just.

Nothing more daring was undertaken in this period by Bonaparte than his reestablishment of the Catholic Church and his recall of thousands of members of the old régime driven out of the country by the Revolution. It was an attempt to reconcile and restore the two most powerful



NAPOLÉON BONAPARTE  
From the painting by Delaroche.

with, the degree of his success is one of the wonders of statecraft. As time went on, however, he was subjected to more and more jealousy, criticism, and intrigue. And as he saw his power questioned his grasp tightened. He even began to employ the



KING OF ROME  
From a painting by Sir Thomas Lawrence of the unfortunate little son of Napoleon and Marie Louise. His unhappy story is told by the French dramatist Rostand, in the play "L'Aiglon."

enemies of the Revolution, the two that the first consul knew Europe would never cease to fight to restore to power. There was of course great opposition in radical and republican circles to both ventures.

### EMPEROR OF THE FRENCH

What Napoleon aimed at was to fit together all the different elements that had made France, under a government that he should direct, and then to impose upon them all peace, industry, and loyalty. Considering the character and history of the elements he was working



LIEUTENANT OF ARTILLERY  
From a painting of Napoleon by Greuze.

tactics of despots,—espionage, censorship, summary punishments. The upshot of the attacks upon him and of his determination to impose his own will was that in 1804, when he was thirty-five years old, he had himself made emperor of the French. I think there is no doubt that Napoleon believed that this was the only method by which he could make the position of France in Europe impregnable; but that he was willing to play the emperor there is no doubt. The dream of a throne where he should rule—for the welfare and happiness of

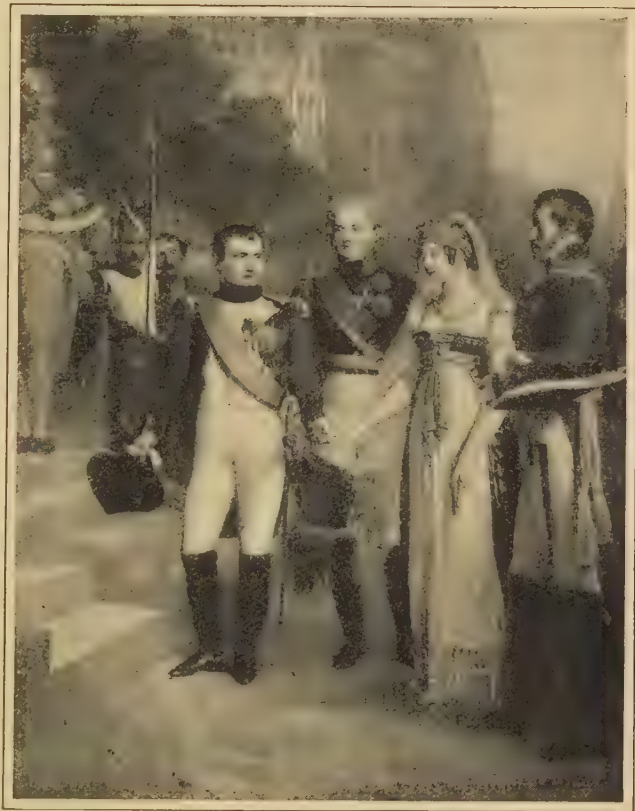


everybody concerned, no doubt, but rule—brilliantly and absolutely—had never left his mind since boyhood—and now it was a fact accomplished!

The spectacle that followed is almost unbelievable. Napoleon with perfect seriousness set about to train himself, his lovable, but vain and unprincipled empress, Josephine, his selfish and vulgar family, his train of rough intimates of the battlefield, to the etiquette, ceremonies, and dignity of a court. He worked with the same energy, attention to details, and with the same insistence on complete obedience as when directing a campaign. The Napoleonic court achieved real brilliance and dignity; but to those born to the purple it was always an upstart's court. That it was far and away more moral, economic, and orderly, as well as more serviceable to France, counted for little with those of the old régime.

### NAPOLÉON THE CONQUEROR

The year after Napoleon was crowned emperor of the French (1804) he had himself crowned king of Italy. The territory he now governed included not only these two countries, but several Germanic states. It was an enormous power, and the old kingdoms of Europe, England, Austria, and Russia looked on in dismay. It was not only his power, backed as it was by his genius, but it was the ideas he was spreading. Everywhere he went he put his new code of laws into force, and preached, even if he did not always practise, personal liberty, equality before the law, religious tolerance,—ideas that many of his enemies feared more than they did armies.



NAPOLÉON AND QUEEN LOUISE OF PRUSSIA AT TILSIT



NAPOLÉON'S FAREWELL TO JOSEPHINE

For reasons of state Napoleon divorced the Empress Josephine to marry Marie Louise, the daughter of the emperor of Austria. His last words to the woman who loved him were: "My destiny and France demand it!"

what was he to do with it? He had no heir. To provide for one he carried out a plan long considered,—he divorced Empress Josephine and married again. The new empress was the daughter of the old and now humbled enemy of France, the emperor of Austria. Napoleon apparently believed that on the birth of an heir France would accept him fully, and that Europe would cease to fear and resent his power. He was wrong. He had stripped too many of wealth and position, outraged too many social and religious conventions, set in motion too many ideas hostile to those that Europe as a whole lived by. His demands on subjects

A coalition against him was inevitable, and in 1805 he took the field again. The campaigns that followed closely in the next four years include some of his most interesting military feats,—the battle of Austerlitz, of which he was proudest himself; the campaign of Jena, by which he humbled Prussia, increased French territory largely, and won the czar of Russia as an ally; the war on Spain, which ended in his own deserved defeat (Napoleon at St. Helena characterized his attack on Spain as "unjust," "cynical," "villainous"); the campaign of Wagram, which finally humbled his persistent enemy Austria.

At the end of these four years Napoleon was himself the practical master of Europe; the only nation not recognizing his power being England, which was at least temporarily quiet. He had created an empire; but





**NAPOLEON BONAPARTE**

*From a portrait of the Emperor painted by Paul Delaroche.*



and allies were too heavy, and particularly the one that he had most at heart,—that no continental nation should allow a dollar's worth of England's goods to cross its borders. His punishment of those who displeased him and disobeyed his orders was too severe. A revolt against his monstrous assumption was inevitable.

### THE SETTING STAR

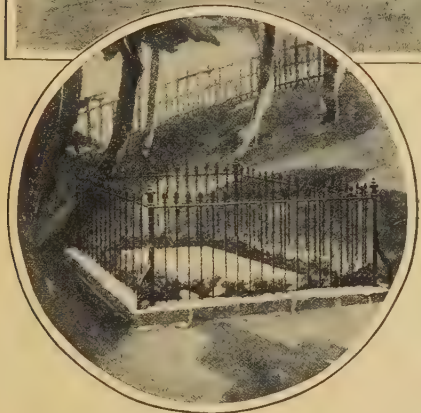
It was with his ally, Russia, that the first break came. That Napoleon was startled by the idea of war with Alexander and sought to prevent it, is certain; but Alexander refused to yield to his demand that the embargo against English goods be enforced. The embargo he had set down as the "fundamental law of the Empire." There was nothing to do but settle it by arms, and in the summer of 1812, with an army of over half a million men, he began a reluctant and hesitating march against Russia. It was a campaign of terrible disasters. The Russians retreated before him, letting cold and hunger do the work of battles. So effectively did they work that the French army was practically destroyed. The Russian campaign is one of the most appalling in history. It was but the beginning of his overthrow. Alexander raised the cry "Deliver Europe!" Stein and other liberal minds rallied the youth of the



THE BATTLE OF WATERLOO

**LONGWOOD**

Napoleon's residence  
during his captivity  
at St. Helena.

**AN EXILE'S GRAVE**

The spot where Napoleon was buried in May,  
1821. His body was removed to Paris in 1840.

German states into a league, pledged to fight for national freedom. His allies and dependences began to demand the return of lost territories as a price of loyalty. France revolted at the prospects of continued bloodshed. The campaigns thrust upon him by all these forces were fought; but frequently without his old genius.

It was June of 1812 when Napoleon began the Russian campaign. Twenty-one months later Paris capitulated to his allied enemies, and a few weeks later he had lost the greatest empire modern Europe had seen gathered under one man, and was an exile in the little island of Elba.

## WATERLOO AND ST. HELENA

His dramatic escape from Elba; the scurry out of France at news of his arrival of all who had opposed him, leaving the coast practically clear for him; the rally of the army and people to him; the immediate attack upon him by the allied powers of Europe; his defeat at Waterloo and speedy exile to St. Helena,—these make perhaps the most dramatic succession of events in all history, and it was not he who lost by the record of them, though it ended in his captivity. Napoleon a prisoner on an island six hundred miles from land was Napoleon still. He was there because of his conquerors' fear of him. No greater tribute to one man's power was ever paid than that of Europe when under English leadership she consented to confine Napoleon Bonaparte on the island of St. Helena. It was all that was needed to impress him forever on the world as one of heroic mold.

**SUPPLEMENTARY READING.**—"Short Life of Napoleon Bonaparte," Ida M. Tarbell; "The First Napoleon," John C. Ropes; "Napoleon Bonaparte, First Campaign," H. H. Sargent; "Life of Napoleon," Las Casas; "Napoleon, the Last Phase," Lord Rosebery; "Letters and Papers of Napoleon"; "Napoleana," Frédéric Masson.

# THE MENTOR

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## Editorial

For some time past we have felt that the cover of The Mentor has been of rather a "severe and formal" cut, and that it would be well for us to adopt a design that was composed of lines that were somewhat more gracious and flowing.

★ ★ ★

We have chosen this cover after a number of experiments. It has not been an easy matter to settle. The Mentor, as we have stated more than once, is not simply a magazine. It does not call for the usual magazine cover treatment. What we have always wanted and have always sought for from the beginning has been a cover that would express, in the features of its design, the quality of the publication. In the endeavor to make clear by dignified design the educational value and importance of The Mentor, the tendency would be to lead on to academic severity—and that we desire least of all. On the other hand, it would be manifestly inappropriate to wear a coat of many colors. The position of The Mentor in the field of publication is peculiar—its interest unique. How best could its character be expressed in decorative design?

★ ★ ★

We believe that Mr. Edwards has given us in the present cover a fitting expression of the character of The Mentor. It is unusual in its lines—that is, for a periodical. It has the quality of a fine book cover de-

sign—at least so we think. It will, we believe, invite readers of taste and intelligence to look inside The Mentor, and as experience has taught us, an introduction to The Mentor usually leads on to continued acquaintance.

★ ★ ★

We want The Mentor to be regarded as a companion. It has often been said that books are friends. We give you in The Mentor the good things out of many books, and in a form that is easy to read and that taxes you little for time. A library is a valuable thing to have—if you know how to use it. But there are not many people who know how to use a library. If you are one of those who don't know, it would certainly be worth your while to have a friend who could take from a large library just what you want to know and give it to you in a pleasant way. The Mentor can be such a friend to you.

★ ★ ★

And since the word "library" has been used, let us follow that just a bit further. The Mentor may well become *yourself* in library form. Does that statement seem odd? Then let us put it this way: The Mentor is a cumulative library for you, each day, each week—a library that grows and develops as you grow and develop—a library that has in it just the things that you want to know and ought to know—and nothing else. Day by day and week by week you add with each number of The Mentor something to your mental growth. You add it as you add to your stature—by healthy development; and the knowledge that you acquire in this natural, agreeable way becomes a permanent possession. You gather weekly what you want to know, and you have it in an attractive, convenient form. It becomes thus, in every sense, *your* library, containing the varied things that you know. And you have its information and its beautiful pictures always ready to hand to refer to and to refresh your mind.

★ ★ ★

So in time your assembled numbers of The Mentor will represent in printed and pictorial form the fullness of your own knowledge.





NAPOLÉON AT ARCOLE—BY ANTOINE JEAN GROS



NAPOLEON AT ARCOLE, from the painting by Antoine Jean Gros, is the subject of one of the intaglio-gravure pictures illustrating "Napoleon Bonaparte."

MONDAY DAILY READING IN THE MENTOR COURSE  
PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION  
AT THE BRIDGE AT ARCOLE

**F**OLLOW your general!" was the cry with which young Bonaparte urged his army to victory at Arcole. He was only twenty-seven years old at the time—and yet was commander in chief of the army of Italy. The years that brought Napoleon into prominence had been troublous ones. He was born in Corsica, and in moderate circumstances. The exact date of his birth is uncertain. At school he said it was 1768. It is stated that he gave this date because that made him a citizen of Genoa, inasmuch as Corsica was at that time a dependency of Genoa. Later on he said that he was born in 1769; for Corsica had then become a French possession, and this made him a Frenchman by birth. After early schooling at Brienne young Napoleon entered the military academy of Paris in 1784. After a year he was commissioned as a sublieutenant in the regular army, and made rapid progress from the start. As lieutenant colonel he distinguished himself in the wars of Spain. He held the mobs boldly and in masterful manner during the turbulent scenes in the early days of the Revolution. Barras, a high official, recognized his military genius

and gave Bonaparte command of the army of Italy.

The capture of the bridge at Arcole was essential to the success of the Italian campaign. For three days the Austrian army gallantly opposed the attacks of Napoleon's forces, and it was only by the personal courage of the young general that victory was finally won. Bonaparte personally led a rush across the bridge at Arcole, and he was the real vital force in the battle. He saw his staff killed or wounded about him during the onslaughts. Once he himself was swept by a counter attack of the Austrian forces into a swamp, where he nearly perished.

Napoleon's army consisted of 18,000 men, which he had moved over the narrow and rugged roads with heavy baggage at a rate of fourteen miles a day for three consecutive days,—the same rate at which Stonewall Jackson made his marches through the Shenandoah Valley. It was a remarkable achievement under the conditions Napoleon had to face.

And with this force he met an Austrian army of 40,000 and defeated it significantly after a bitter engagement.







EMPEROR NAPOLEON, from the painting by François Gérard, is the subject of one of the intaglio-gravure pictures illustrating "Napoleon Bonaparte."

TUESDAY DAILY READING IN THE MENTOR COURSE  
PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

#### EMPEROR NAPOLEON

I SHALL now give myself to the administration of France." That was the statement of Napoleon Bonaparte in 1802 after he had overthrown the government and had instituted a consulate, to which he was elected first for ten years, and then for life. There were three consuls, and Napoleon was known as the first consul. To one of his sublime ambition, however, the thought of association in government was unbearable. Two years later, despite his attitude expressed in his own words, "I am a friend of the Republic; I am a son of the Revolution; I stand for the principles of liberty, equality, and fraternity," Napoleon determined to make an office for himself that would be absolute and hereditary. The title of king had grown hateful to the people of France; so Napoleon chose "emperor" instead, and in 1804 he assumed the title and the office.

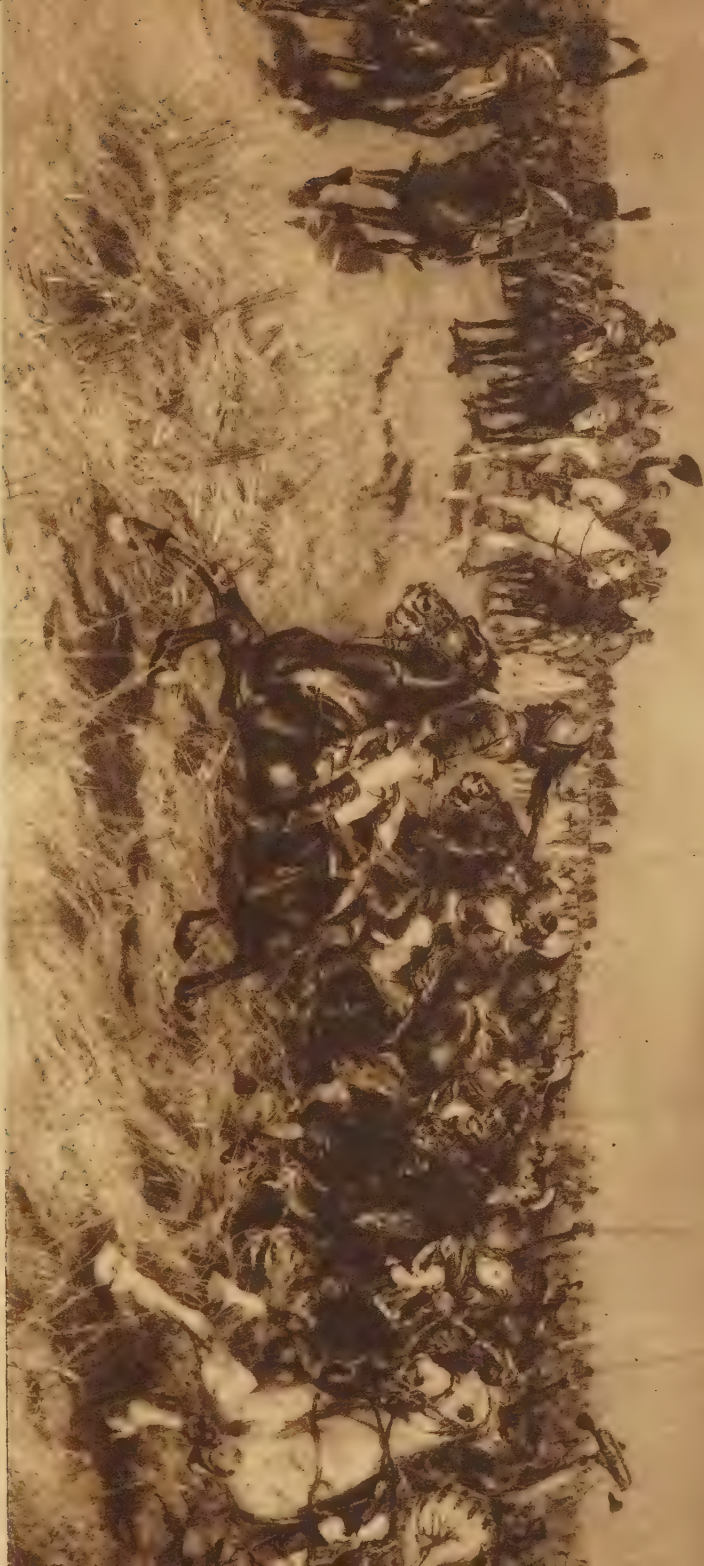
Many were shocked; but none could resist his assumption of imperial power. A popular vote showed that only 2,500 people opposed the new government. Pope Pius VII accepted Napoleon's request to take part in the coronation ceremony on December 2, 1804. The event occurred at Notre Dame Cathedral.

The pope poured the mystic oil on the head of the kneeling sovereign. It was ten centuries since any pope had left Rome for a coronation, and in the minds of the Latin peoples this was a consecration of a monarch that put him on an equal plane with the proudest rulers of Europe, whose power reposed on the basis of Divine Right. When the pope lifted the crown Napoleon performed an act so striking in its originality that the people held their breath. He took the crown from the pope's hands and placed it on his own head. He then crowned Empress Josephine.

A few months later Napoleon journeyed to Milan, the capital of what was called the Cisalpine Republic, and there proclaimed the kingdom of Italy. He crowned himself then with "the iron crown of the Lombards" and named Prince Eugène, his stepson, heir to the throne.

During the ceremonies the republic of Genoa sent ambassadors to Paris with the request to be incorporated into the French empire. This offended Austria, and led to the third war with that empire since 1792, when the republic of France was proclaimed.

FRIEDLAND— "1807"—BY MEISSONIER





RIEDLAND—"1807," from the painting by Meissonier, is the subject of one of the intaglio-gravure pictures illustrating "Napoleon Bonaparte."

WEDNESDAY DAILY READING IN THE MENTOR COURSE  
PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

FRIEDLAND—"1807"

EMPEROR NAPOLEON'S brilliant victory at Friedland was the event that placed him at the topmost height of his military power. In a fierce battle, noted for the strategy characteristic of Bonaparte, he defeated a large Russian army. This was on June 14, 1807.

Czar Alexander of Russia had refused to comply with the demands of Napoleon regarding trade with England. England would not recognize Napoleon as emperor, and he retorted by forcing several of the European nations to sever commercial connections with England. Czar Alexander held out. The forces of both emperors met at a small town called Heilsberg, near Friedland. Napoleon disposed his army in such a way that he led the Russian general, Bennigsen, to believe that he had to conquer only a small number at Friedland. Part of the French army was hidden in the semicircle of wooded hills that surrounded Friedland.

From one of these hills Napoleon watched the movement of Bennigsen and his army of 30,000. The Russian general

believed that a corps of 1,500 men in command at Lannes, stationed at Friedland, was the extent of the forces opposing him. Bennigsen engaged in a skirmish with this corps, and drove it back into the city. The Russian army then followed, and crossed the River Albe. Napoleon waited, feeling assured that Bennigsen would not have time to retreat. Then he brought his army of 60,000 men to the aid of Lannes, and surrounded the Russians, pouring upon them a converging fire which worked disastrous results. The fragments of Bennigsen's army retreated to the Russian border, whither Napoleon's forces pursued them.

At the Russian frontier Napoleon received a communication from Czar Alexander requesting peace. It was agreed that the two emperors should meet on a floating raft near the city of Tilsit.

The result of this conference was the foundation of what has been called "Napoleon's dream to build a vast European empire."

Whatever may be said of that, it was surely the beginning of his downfall.

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RETREAT FROM MOSCOW, from the painting by Meissonier, is the subject of one of the intaglio-gravure pictures illustrating "Napolcon Bonaparte."

THURSDAY DAILY READING IN THE MENTOR COURSE  
PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

#### RETREAT FROM MOSCOW

**N**APOLCON'S invasion of Russia was one of the most disastrous military enterprises in the history of the world. It was not the Russians that defeated the emperor. During much of his advance he was left alone. Sometimes he was harrassed by skirmish forces. Several great battles were fought, notably that of Borodino. But for the most part he was allowed to go on his way; for his enemies knew that he had greater than human forces to face and battle with,—the vast Russian solitudes and the cruel, killing Russian winter. The terrible story is summed up in the statement that Napoleon invaded Russia with an armed force numbering more than 500,000 men, and that he returned with less than 30,000.

Bonaparte had once said, "I will never lead an army to destruction as did Charles XII on the steppes of Russia. My soldiers are my children." However, when Czar Alexander of Russia refused to accept his terms, Napoleon assembled his grand army of Frenchmen, Italians, Austrians, and Germans and invaded Russia as far as Moscow, a distance of 2,000 miles from Paris.

He was victorious at Moscow; but the Russians burned the city, and thus destroyed it for purposes of winter quarters. The czar delayed in his negotiations

for peace so long that Napoleon was compelled to order a retreat, which began on October 19, 1812. His army was then harassed from the rear, and many lives were lost in these engagements. After two weeks of marching the soldiers met the first wave of Russian winter. The roads were frozen sheets of ice, and in a week nearly all the horses perished. The cavalry could no longer ward off the attacks of Cossacks. Many of the guns had to be abandoned. The army lacked the artillery necessary to fight a big battle. Food supplies had to be abandoned, as there were no horses to draw them. Thousands stretched out by the fire at night never to awaken in the morning. Cold and starvation killed them.

At Smolensk the army presented an appalling spectacle. Napoleon headed it, clad in furs, his expression set and stern. Behind him came the captains, majors, and lieutenants, then a few harnessed wagons with the emperor's war chest and papers; after that the stragglng forces, many of them unarmed, limping, half frozen, some wandering away with wild looks, others falling by the roadside never to rise again.

At the frontier Napoleon left this pitiful fragment of an army in charge of the king of Naples, took a horse, and rode to Paris.



NAPOLEON ON BOARD THE BELLEPHOPHON—BY W. Q. ORCHARDSON





NAPOLEON ON BOARD THE BELLEROPHON, from the painting by W. Q. Orchardson, is the subject of one of the intaglio-gravure pictures illustrating "Napoleon Bonaparte."

FRIDAY DAILY READING IN THE MENTOR COURSE  
PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

ON BOARD THE BELLEROPHON

THE Battle of Waterloo, June 18, 1815, was the final blow to Napoleon's power. On that day hung the fate of Europe. Napoleon faced the allied forces of Prussia, England, Germany, and the Dutch, and had assembled an army of 70,000 to meet them. The allied forces were under command of the Duke of Wellington. They were bound together by one stern purpose,—to annihilate once for all the man whom they called the scourge of Europe. A heavy rainstorm prevented the emperor from carrying out his original plan of attack, which was to meet the enemy in two sections. The night of June 17 was stormy. A heavy rainstorm made the roads so heavy that the emperor could not move his cannon into the place desired until a short time before the enemy's forces joined. Then, too, General Grouchy had been instructed to intercept the Prussian forces under Blücher, and hold them back while Napoleon fought his fight with Wellington. If he could not do that, he was at least to follow Blücher to Waterloo. The arrival, therefore, of Blücher and his forces in good fighting

trim put the French into such confusion that a crushing defeat was inevitable. In the rout men had to save themselves as best they could.

Napoleon left the field, and took the road to Paris, where he found his power gone. He resigned as emperor in favor of his son, and went to Rochefort in hope of finding a ship going to the United States. The English vessel *Bellerophon* blockaded the harbor, and Napoleon boarded it, throwing himself on the mercy of Great Britain. He reckoned, however, without his host; for England had never forgotten that Napoleon had threatened an invasion of Great Britain. Moreover, within the year Napoleon had been declared an international outlaw, "outside the pale of social and civil relations, and liable to public vengeance."

So, as Napoleon crossed the English Channel from Rochefort to Portsmouth, with Captain Maitland, on board his Majesty's ship *Bellerophon*, he had sought safety in the lion's mouth. England assumed charge of him on behalf of all Napoleon's European enemies, and consigned him to exile on the island of St. Helena.



NAPOLEON AT ST. HELENA. BY PAUL DELAROCHE.



## NAPOLEON AT ST. HELENA, from the painting by Paul Delaroche, is the subject of one of the intaglio-gravure pictures illustrating "Napoleon Bonaparte."

SATURDAY DAILY READING IN THE MENTOR COURSE  
PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

### AT ST. HELENA

ON a rock-bound island in the South Atlantic the greatest military genius of all time spent the last six years of his life. There Napoleon dragged out the months in company with a number of his former associates, recalling the glories of the past and complaining of the bitter conditions of the present. There he wrote interesting memorial papers and gave expression to the ripe results of his military training.

Sir Hudson Lowe, a British military officer with little tact or diplomacy, was his jailer. It was not possible for such a man and Napoleon Bonaparte to meet on terms of amity. Writers on the subject differ, as they do on almost all the episodes of Napoleon's life. Some say that Sir Hudson abused and insulted Napoleon shamefully. However, there are French writers who try to prove that Napoleon continually lied to and intrigued against the governor.

Napoleon's mind during these days turned frequently toward his son, "the little king of Italy," and he dictated many instructions as to the boy's future. It might have been with the hope that at some future time an empire might

come to his son that he also dictated those elaborate memoirs in which he gave an account of himself.

During a terrific storm of wind and rain on the night of May 5, 1821, Napoleon died. The dash of the waves and the roar of the storm seemed to stir his fading faculties and to arouse in him a memory of the din of battle; for his last words were "Tête d'armée" (the head of the army), and with that ejaculation in a sharp military tone his lips closed forever.

He was buried near his favorite haunt, —a fountain shaded by weeping willows, at Longwood, the estate on which he had lived at St. Helena. British soldiers accompanied his body to rest with reversed arms and fired a parting salute over his grave.

In his will the following extraordinary statement appeared: "My wish is to be buried on the banks of the Seine, in the midst of the French people, whom I so dearly loved."

In 1840 his body was ceremoniously transferred to Paris and buried in the Hôtel des Invalides with every circumstance of military pomp and national mourning.



# THE MENTOR

NOVEMBER 10, 1913



## THE MEDITERRANEAN

BY

DWIGHT L. ELMENDORF

*Lecturer and Traveler*

ALGIERS · THE RIVIERA · MONTE CARLO  
NICE · GENOA · NAPLES

**A**CROSS the straits from Gibraltar is another and very different world. Start with Tangier (tahn-jeer') and wander along the Barbary coast, and you will find yourself in such contrasting conditions, and in a civilization so different from those north of you in Spain and in France, that it will be hard for you to believe that you are separated from those countries by distances varying from the narrow straits of Gibraltar to a mere matter of two or three hundred miles.

You will seem to have been transported to the other side of the world. No traveler can find greater variety in scene and life, in language and habit, in climate and condition, than he gets in the course of a full Mediterranean tour. Few travelers make the whole circuit of the Mediterranean. This great inland sea is usually visited only in parts, and while the traveler is in transit from one point to another. There is no general description that can apply to the whole of this interesting body of water. On every shore there is something that is new and different, and somewhere on these shores there is something to delight each one. If scenery is desired, the French and Italian Riviera (ree-vee-ay'-rah) will draw one irresistibly. A life full of gaiety will hold him there. If historic associations interest him, he will turn naturally to the shores of Italy and Greece, and he will spend months pleasantly in the Adriatic or Ægean Sea. There is in those countries an endless amount to learn and a wealth of natural beauty. When you have cruised through the Ægean (ee-jee'-an), visit the coast of Greece, and of Asia Minor. There you will know the



**ALGIERS**

*A street scene in Algiers near the mosque.*



**ALGIERS**

*A scene near the busy market.*

feelings that stirred Lord Byron when he wrote:

"Fair clime! where every season  
smiles  
Benignant o'er those blessed isles,  
Which seen from far Colonna's  
height,  
Make glad the heart that hails  
the sight,  
And lend to loneliness, delight."

The Mediterranean has been the arena of the world's history for several thousand years.

## THE MEDITERRANEAN TRIP

As your eye traces the coast line on the map and you note the countries whose shores are washed by the Mediterranean, you realize what a trip throughout that sea must mean in instruction as well as in delights of travel. Besides the countries I have named, there are Turkey, Asia Minor, Palestine, and Egypt, to say nothing of the great stretch on the African coast. The shore line is so extended, and the life and customs at different points vary so, that we think of the Mediterranean as not one thing, but many things. What is usually called a "Mediterranean

trip" rarely comprises more than ten or fifteen points. With limited time, the traveler naturally selects the points of which he has heard most.

## ALGIERS

A Mediterranean trip to many travelers means Algiers (al-jeerz'), as far as the African coast is concerned, and the Riviera, with all the points on that beautiful north shore line. Then they must see Naples, of course, and after passing down the Italian coast they are likely to go straight on to Egypt. After passing through the straits of Gibraltar the attention of the traveler is soon centered on Algiers.

From the entrance to the harbor Algiers appears like a white diamond set in a circle of emeralds. The town consists of two parts, the French and the Arab quarters. To the visitor from the west Algiers is most interesting; for there he meets characters of all kinds, European peoples mixing with those of North Africa. The French quarters show that the Frenchman, when compelled to live in another country, takes a bit of Paris with him; for there is found the typical French café, with its little tables on the sidewalk, contrasting with the Arab café where natives, in their picturesque white costumes, sit and sip their coffee and gossip with wild gesticulation. Even in its African population Algiers is oddly mixed. Each tribe has its own peculiar costume, the marketplace often looking like a stage of a comic opera, only much more artistic and natural.

The government house, and in fact all the buildings except those in the French quarters, are Moorish in design and generally whitewashed, so that they masquerade as glittering white marble. The town is beautifully situated, and is surrounded by a very interesting country filled with relics of Punic War times, and ruins of structures of even a more remote period. Near Algiers is the building called the "tomb of the Christian woman." This is really the tomb of Juba II, who married Cleopatra Selene (se-lee'-nee), daughter of the celebrated



**MOSQUÉE DE LA PÊCHERIE, ALGIERS**

*The "Mosque of the Fishery" was erected by Turkish architects in 1660. It is a cruciform building, with a large central dome painted inside, and a square minaret, now a clock tower.*



**TOMBEAU DE LA CHRÉTIENNE**

*This large tomb near Algiers, 108 feet high, was built as a tomb for Juba II and his family. It serves as a landmark for sailors. Its present name is derived from the cruciform moldings of the door panels.*



**A STREET SCENE IN ALGIERS**

*Showing three different styles of costume.*



# THE MEDITERRANEAN

Cleopatra and of Marc Antony. Juba II had a son, Ptolemy, and a daughter, Drusilla, who was the wife of Felix, procurator of Judea, who, it will be remembered, said to Saint Paul, "Go thy way for this time; when I have a convenient season, I will call for thee" (Acts xxiv, 25).

All the coast about Algiers is filled with just such interesting relics of Biblical times. Perfect French roads now make it possible to reach the most interesting places by carriage or motorcar.

## THE RIVIERA

Across the Mediterranean is a stretch of shore that no traveler in Europe should miss. It is called "The Riviera," and it extends from Cannes



LOOKING TOWARD MENTONE

*Mentone belonged to Monaco until 1861. It is beautifully situated on the Golfe de la Paix, consisting of two bays separated by a rocky promontory.*

(kahn) to Ventimiglia (ven-tee-meel'-yah), thence to Spezia (spet'-see-ah), beyond Genoa (jen'-o-ah); the former section French, the latter Italian. From one end to the other is a chain of health resorts, some most fashionable, others the very opposite; the latter on that account more desirable to those who wish peace and quiet. Even in the most retired spots, however, there is no escape from the honk-honk of the motorcars; for Riviera highways are the favorite touring roads of southern Europe.

Beginning at Cannes, the necklace of the sea contains such jewels as Antibes (ong-teeb'), Nice (nees), Villefranche-sur-Mer (veel-frongsh-soor-mare'), Beaulieu (bo-lee-eh'), Monaco (mon'-ah-ko), Monte Carlo, and Mentone (men-to'-ne). These are followed by the Italian section,—Ventimiglia, Bordighera (bor-dee-gay'-rah), Ospedaletti, San Remo (ray'-mo), Alassio (ah-lahs'-see-o), Savona (sah-vo'-nah), Pegli (pel'-yee), and Genoa. This section is called the Riviera di Ponente (po-nen'-teh), followed by Riviera di Levante (le-vahn'-te) to the east of Genoa,—Nervi (ner'-vee), Recco (rek'-ko), Santa Margherita Ligure (lih-goor'-eh), Rapallo (rah-pahl'-lo), Sestri Levante, and Spezia.

The French section is more fully developed, and therefore more comfortable and fashionable. The Italian section, while beautiful, leaves much to be desired by the ordinary tourist.

There nestles in the southeast corner of France a tiny little principality called Monaco, the most remarkable place of its kind in the world.

## MONTE CARLO

It is only about eight square miles in area, and contains nineteen thousand inhabitants. Strange as it may seem, there are no taxes there, as the Société des Bains de Mer, which is simply a name for the society or company that runs the Casino gambling tables at Monte Carlo, pays the tribute. From the millions of francs paid by this society to the Prince of Monaco and his government every year, the natural inference is that most of the visitors to Monte Carlo get nothing except experience.

The Casino building is very theatrical in style, built expressly for its purpose, and superbly placed on a promontory overlooking the sea and town. It is surrounded by beautiful gardens, carefully kept. In fact, the whole place is a delight to the eye and the most beautiful spot on the Riviera. It is attractive enough to detain one for days, even if the great magnet, the Casino, were not there. On account of the gaming, the whole district is filled with characters that one had rather not meet except in the Casino, where perfect order is assured by the presence of numerous detectives, ready to check disorder when it threatens, or to notify



**MONTE CARLO**  
*The front of the Casino.*



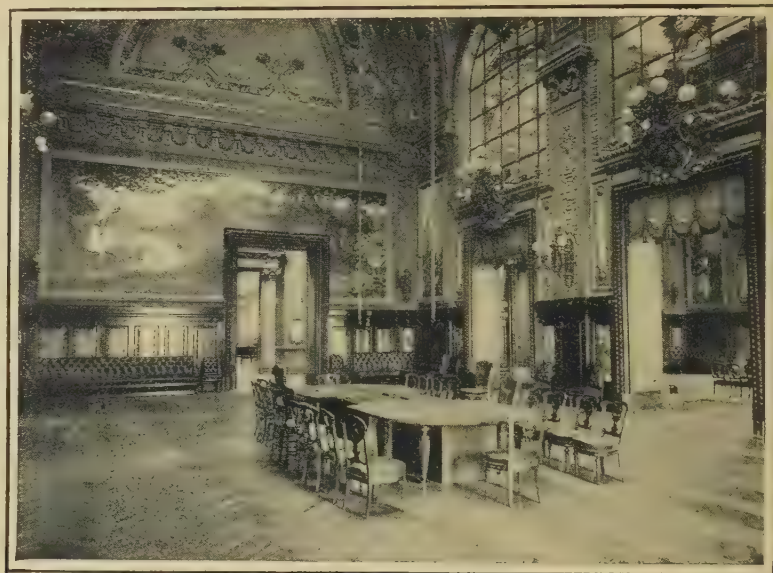
**MONACO**

*The palace of the Prince of Monaco, and in the background the "Tête de Chien" or "Dog's Head Mountain."*

politely anyone of suicidal tendency to leave the Casino and the principality. There is no place in the world where arrangements are so well planned to satisfy the desire of human beings to get something for nothing. And it is not simply a gaming place. The spectacle of Monte Carlo has a great fascination even for those who never play at the tables, everything is so beautiful, so orderly,

**THE CASINO,  
MONTE CARLO**

*One of the beautiful gaming rooms, the "Salle du Trente-Quarante."*



and so well kept. Many who visit there prefer, however, to stop at Mentone, which is but a few minutes distant by trolley or motorcar.

**NICE**

The Nicæa (ny-see'-a) of ancient times, founded by Massilians in the fifth century B. C., Nice is the birthplace of Masséna (mah-say-nah') and Garibaldi, (gah-ree-bahl'-dee). Sheltered by the Maritime Alps, and because of the great limestone cliffs along shore, which absorb the heat rays of the sun, the temperature is so modified that flowers bloom the year round. Nice and its near neighbors have become a famous resort for invalids, especially of the English, who flee to this part of the world to escape their own disagreeable winter. In summer the temperature is fifteen to twenty degrees lower than Paris. The best view of the town is obtained from Castle Hill, overlooking the shore of the Promenade des Anglais, constructed by the English in 1822, in order to give work to the unemployed. One of the secrets of the great success of Nice as a resort is the great variety of entertainment offered by the clever Frenchmen. Fine hotels, theaters, casinos, promenades, and roads (the best in the world), especially the Petite and the Grand Corniche (kor-neesh'), together with a superb climate, are quite enough to attract people from all parts of the world. The business part of the town is a miniature Paris. Fine avenues, lined with shops filled with all kinds of attractive things, inveigle the





THE CASINO,  
MONTE CARLO

*The richly decorated  
"Salon de  
Conversation."*

tourist into extravagant expenditure; while casinos and gambling places relieve the venturesome of their spare cash most politely.

### GENOA

From being a republic and a great naval power in the Middle Ages, and as such a rival of Venice, Genoa has come to be now a city of great enterprise and activity. It stands next to Marseilles (mahr-saylz') in importance as a seaport. It is advantageously situated, the Gulf of Genoa affording an attractive harbor, and the slopes of the Ligurian hills at the back offering many spots of advantage for the display of the city's beautiful buildings.

The city is finely constructed. As you enter the harbor you find just before you that part of the lower town that is on the level of the water. Beyond that and up the hillslopes beautiful structures have assembled themselves on the different levels of a great natural theater, as if to watch your coming and to greet you on your arrival.

On landing at the pier the traveler quickly finds himself in the attractive Palazzo Doria, named after Andrea Doria, (do'-ree-ah) the famous admiral of Charles V. It is well for the visitor, especially if an American, to take this course, following up the Via Doria to the square in front of the railway station; for there, surrounded by flowers and palms, stands a fine monument of Christopher Columbus; who, it will be remembered, was a native of the city. Genoa is full of stirring activity.



NICE

*The town and the promenade from Castle Hill.*

If you have gone there from some of the quieter towns along the Riviera, you will feel a change in spirit. You are inclined to move a little faster. Things are happening all the time. There is much to be seen, and all that you see tells a story of years of vigorous, successful civic life. The most notable physical features of Genoa are its fine medieval churches and its many splendid sixteenth century palaces.

Follow up the Via Garibaldi, a magnificent street with many beautiful palaces on both sides. To vary the impressions of fine architectural display take a ride in the tramway up to San Nicolo (nee-ko-lo') and Castellaccio (cahs-tel-ah'-cho), where you will find yourself over a thousand feet high, and commanding a superb view of the Bisagno (bih-sahn'-yo) Valley and the Campo Santo (kahm'-po sahn'-to) below you. The cemetery called Campo Santo is one of the most interesting features of Genoa. It is beautifully situated, and is filled with remarkable monuments, some of them executed by the leading sculptors of Italy. In the burial spots of the Genoese, as well as in the homes where they live, there is much of luxury and elegance. In its business activities, its social life, its climate, and its customs, Genoa is attractive, and holds the visitor there for sometime content.

## NAPLES

On the most beautiful site in Europe stands Naples, the Neapolis of the Athenian colonists. After the Romans conquered it, it still retained Greek culture and institutions. It became the favorite summer resort of the Romans,



NICE

*Nice is a superb winter resort. In the summer it is less frequented.*

# T H E M E D I T E R R A N E A N

and the delight of the poets Horace, Ovid, and Virgil. It was when living in Naples that Virgil wrote his famous verses on agriculture, the "Georgics." After many vicissitudes Roger de Hauteville formed the kingdom of Naples in 1130.

Medieval Naples is traceable in its walls and great gates. The Porta Capuana is one of the best preserved.

After the young Conradin (kon'-rah-deen), the last of the Norman dynasty



GENOA

*Houses in the old town near the port. The old town is a network of narrow and steep streets; but the newer quarters have broad and straight thoroughfares.*



THE RAILWAY STATION, GENOA



CAMPO SANTO, GENOA

*This cemetery was laid out by Resasco in 1844-51. The central point is a rotunda, with a dome borne by columns of black marble.*

in Naples, was executed, the country was ruled by the house of Anjou (English, an'-jo; French, ong-zho'), then by the French (Louis XII), and then by Ferdinand of Spain. Don Carlos improved the city and surrounding country. In 1806 the city was invaded by Napoleon, who established his government there for a short time. The Bourbon (boor-bong') rule came to an end in 1860, when Frances II was dethroned by Garibaldi. From the time it was founded till the present day poor Naples has been so torn to pieces by the many nations contesting for it



that there is but little left of its ancient beauty or grandeur, and it now depends upon its wonderful situation, which, with the beautiful places about it, holds the visitor enchanted.

## THE BEAUTY OF NAPLES

There are travelers of years of experience who have declared that the site and surroundings of Naples are not excelled in beauty anywhere in the world. You enter the Bay of Naples with the island of Ischia

(es'-kee-ah) on one side and on the other the island of Capri (kah'-pree). Immediately before you lies Naples, stretching out from the water's edge up the hills beyond; the second largest city in Italy, with a population of over five hundred thousand. Back of it and to the southeast is Vesuvius. History has taught us to look with feelings of respect and awe upon that smoke-crowned cone. On the shore, to the south, Herculaneum (her-kew-lay'-nee-um) and Pompeii (pom-pay'-yee) are to be seen, and as the coast curves out to the peninsula you come to Sorrento (sore-ren'-to) and the road along the mountainside that takes

you on a scenic tour of matchless beauty, including Amalfi (ah-mahl'-fee), Vietri (vée-ay'-tree), and Salerno (sah-ler'-no).

The interest in Naples is not only scenic, but historic. It is not the achievements of monarchs nor the monuments of artists that attract you. In such matters Naples is poorer than other towns in Italy. But the relics rescued from the explorations in Herculaneum and



NAPLES

*The market street in the old quarter.*



PORTA CAPUANA, NAPLES

*Capua Gate, one of the finest of Renaissance gateways, was built by the Florentine Giuliano da Maiano, with sculptures by Giovanni da Nola.*

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# T H E M E D I T E R R A N E A N

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Pompeii afford an interest that is unique and compelling—an interest, too, that is continually growing, for new discoveries are being made from time to time.

Many are the scenic trips to be taken from Naples. It is a point of departure for pleasure tourists in almost every direction. The ascent of Mount Vesuvius is interesting; but that is the interest of curiosity. Where visitors find the greatest happiness is in the trips to outlying points, especially to the peninsula of Sorrento, to the island of Capri, and to Amalfi and Ravello. It is at these points that we find the greatest beauty of the Mediterranean. It seems indeed as if the great inland sea and mankind had joined there to make a pleasure ground beyond compare.

It is in and about Naples that the traveler will care to linger longest. There is so much to be seen there—and, when satisfied with pleasure jaunts and scenic trips, there is a serenity of life in Naples, and a soft, sunny climate that, to repeat Byron's words, "lend to loneliness delight." One friend of mine prolonged a trip, planned for a week, until it filled out twelve months. There is much to interest and delight one in all the seaport towns of the Mediterranean. After all has been said of its varied shores, however, one is apt to conclude by giving the palm of distinction in beauty and interest to Algiers, to Monte Carlo, and to Naples with its environs.



NAPLES FROM THE BAY

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SUPPLEMENTARY READING—"Mediterranean Winter Resorts," E. Reynolds-Ball; "Algeria and Tunis," Frances E. Nesbitt; "The Barbary Coast," H. M. Field; "The Garden of Allah," R. S. Hichens; "Servitude," Irene Osgood; Burckhardt's "Cicerone," translated by Mrs. A. H. Clough; "Afloat and Ashore on the Mediterranean," Lee Meriwether; "Mediterranean Trip," N. Brooks; "Italian Cities," E. H. and E. W. Blashfield.

# THE MENTOR

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## Editorial

The Mentor has reached the farm. We have heard of its work in cities and towns and small settlements. We have had assurance of its acceptance by professional men, business men, educators, reading societies and of the place it has assumed in the home. We have been waiting to hear from the farm—and wanting to hear, for it seems to us that a plan that carries information in a popular and interesting way to the public must be a welcome visitor to any intelligent farm family.

★ ★ ★

And now comes the first voice from the farm, and it is in its way the finest, freshest, and cheeriest message that we have had. It is so full of simon-pure human notes that we are going to give it to the readers of The Mentor in full. We are sure it will interest all of our readers as much as it gratifies us:

“The Mentor Association, Inc., New York City.

Dear Sirs: Thank you so much for your offer for becoming a charter member. I think The Mentor is splendid and I desire most keenly to accept, but alas, I am poor. My husband and I are young and struggling farmers. We are in a way of becoming comfortably situated, but at present, though we own quite a bunch of stock, implements, some property, etc., we really have little actual cash, and have to plan with economy and care to make every

penny count. The grain in the bins means money, but must pay for labor and other expenses until another crop is harvested next year. The cream from the cows pays for food and clothing and incidentals.

★ ★ ★

“I have decided to save my dimes for The Mentor, and to forego a renewal of one of my magazines. My husband spends some of his dimes for tobacco; I will save mine for The Mentor, even if it takes fifty, and share my joy with him. When I read the list of previous numbers, I longed for a complete set; but I am of a cheerful disposition, so am consoling myself in thinking *I will* some time have some of them. Best wishes to you in your great plan, and many thanks also for the two blue coupons for my friends.”

★ ★ ★

We have always claimed for The Mentor a “wide human reach.” Surely it must have it when a single number can bring a message like this back to us from a far western farm.

★ ★ ★

And now a word about the blue coupons. They are Mentor Presentation Coupons, and they have been prepared for the use of members of The Mentor Association. We believe that every member of The Mentor Association has many friends who would be delighted to know The Mentor, and to become acquainted with the advantages which the Association affords. In this busy work-a-day world people are often too busy to pass on a good thing to their friends. Sometimes it is not because they are too busy; it is simply because there is no convenient way of passing on the information. Some of our readers have told us that if we would supply them with convenient material for making The Mentor known to others it would be appreciated and used.

★ ★ ★

So we have prepared the blue coupon specially with the thought of interesting your friends. Send to us for some of these coupons. They will enable you to place free copies of The Mentor with friends that you think will appreciate them. You enjoy The Mentor. Give your friends a chance to enjoy it too.







ALGIERS, ALGERIA, formerly a nest of pirates, but now a fine, modernized city in possession of the French, is the subject of one of the intaglio-gravure pictures illustrating "The Mediterranean."

Monograph Number One in The Mentor Reading Course

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

ALGIERS. ALGERIA

LESS than a century ago the Barbary Coast, and the city of Algiers in particular, was a nest of pirates. All the principal nations of the world paid them tribute. Their nation was known as the "scourge of Christendom." Up to the year 1800 the United States alone had poured over \$2,000,000 into the coffers of the dey, or ruler. But it was our country, the youngest of all, that put a stop to this cowardly practice of paying toll for immunity from attack on the high seas.

In 1800 Captain Bainbridge, in a United States warship, went to Algiers, taking the usual "presents."

The dey commanded him to become his messenger and carry his despatches to Constantinople. "The English, French, and Spanish captains have always done this for me. You also pay me tribute, and you also are my slaves," he said insultingly.

Not daring to disobey without orders from home, Bainbridge did as he commanded; but this was too much for the American people. After the War of 1812 Commodore Decatur served notice on the dey that never again would the United States pay him tribute in money. The dey replied that some powder for his fleet would be acceptable.

"The powder you shall have, if you

insist," answered Decatur; "but the bullets go with it."

The dey refused the present; but ordered his ships to destroy all American shipping hereafter. These orders having been carried out, Commodore Decatur sailed again for Algiers, and forced the terrified dey to sign a treaty which gave to American ships immunity forever after.

In 1816 the English attacked Algiers; but it was not until fourteen years later that the pirates' nest was destroyed for good. On June 13, 1830, the dey of Algiers slapped the French consul in the face, and brought down upon himself the wrath of France in the shape of an army of forty thousand men. On the fourth of July, Algiers surrendered, and the "scourge of Christendom" was ended.

Algiers, the French capital of Algeria, has 154,000 inhabitants. It is located on the west side of the Bay of Algiers, and is the most important coaling station on the whole coast of northern Africa.

In Roman times the famous Biblical town of Cæsarea occupied almost the same site. The present city was founded about 935; but Algiers was of little importance until after the expulsion of the Moors from Spain, many of whom settled in the city. From then on until its capture by France, Algiers was the chief seat of the Barbary pirates. The French have greatly improved the place.







RAPALLO ON THE RIVIERA, an extremely beautiful stretch of shore which extends along the Mediterranean Sea, is the subject of one of the intaglio-gravure pictures illustrating "The Mediterranean."

Monograph Number Two in The Mentor Reading Course

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

THE RIVIERA

THE Riviera is a narrow belt of coast that lies between the mountains and the sea all round the Gulf of Genoa in the north of Italy, extending from Nice on the west to Spezia on the east. Part of the Riviera is in France and part in Italy. The Riviera di Ponente ("the coast of the setting sun") lies between Nice and Genoa. The part between Genoa and Spezia is called the Riviera di Levante ("the coast of the rising sun").

The climate of the Riviera is very mild, and it is one of the most beautiful regions on earth. All this district is open, to the south and sheltered by the mountains on the north and east. The landscape is delightfully varied,—here a bold and lofty promontory, there a wooded hill, and down near the coast richly cultivated plains. The traveler passes steep and frowning cliffs, whose bases are washed by the surf of the Mediterranean, whose summits are crowned by the venerable ruins of towers erected in bygone ages for protection against pirates.

Many of the towns in the Riviera are situated in fertile valleys or on picturesque hills; while others are perched like nests among the rocks. Little churches and chapels peering from the somber foliage of cypresses, and gigantic gray pinnacles of rock frowning upon the smiling plains, frequently enhance the charms of the scenery; while the vast

expanse of the Mediterranean, with its ever changing hues, dazzles the eye with its beauty.

Olives, with their grotesque and gnarled stems, are grown on great plantations in the Riviera. The warm climate produces luxuriant growths of figs, vines, citrons, oranges, oleanders, myrtles, and aloes. Bright green pine forests meet the eye, and even palms are seen occasionally.

Thousands of visitors spend the winter in the chain of towns and villages that stretches from one end of the Riviera to the other,—Nice; Monte Carlo in Monaco, the little independent principality; Mentone, the last town in the French Riviera; Bordighera; Pegli; Nervi; Spezia; and many others. In summer the Italians visit these resorts for sea bathing.

The only drawback to the Riviera is its liability to earthquakes, of which there were four in the last century alone.

A railway runs close along the shore all through the Riviera. The distance from Nice to Genoa is 116 miles, and from Genoa to Spezia 56 miles. In the latter stretch the railroad burrows through the many projecting headlands by means of more than 80 tunnels.

The poets Lord Byron and Shelley both lived and wrote on the shores of the Gulf of Spezia, and Charles Dickens, the great English novelist, wrote his well known story, "The Chimes," at Genoa.





MONTE CARLO CASINO, a famous spot in the smallest independent country in the entire continent of Europe, is the subject of one of the intaglio-gravure pictures illustrating "The Mediterranean."

Monograph Number Three in The Mentor Reading Course.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

#### MONTE CARLO, MONACO

IT is a curious thing that the smallest country in Europe is also one of the most visited. This is the little independent principality of Monaco. Monaco is only about eight square miles in area; and it is two and a quarter miles long. The population of the entire principality is only 19,000.

Monaco—the city of Monte Carlo in particular—is so greatly visited for two reasons,—its charming climate and situation, and its gaming tables. It is an excellent health resort, but is world famous as a gambling place. It was in 1861 that a man named François Blanc obtained a gambling concession in Monaco for fifty years from Charles III. A stock company later got hold of this concession, and in 1898 it was extended to 1947, in return for a payment to the prince of \$2,000,000 in 1899 and another payment of \$3,000,000 in 1913. In addition to this Monaco obtains from the company an annual tribute of \$350,000, increasing to \$400,000 in 1917, \$450,000 in 1927, and \$500,000 in 1937. These great tributes make it possible for the inhabitants of Monaco to be entirely exempt from taxation.

In the principality of Monaco there are three cities,—Monaco the capital, Condamine, and Monte Carlo. At one time the towns of Mentone and Roquebrune belonged to Monaco; but they were ceded to France in 1861 for \$800,000. The city of Monaco occupies the level summit of a rocky headland, rising about 200 feet from the shore. Here the prince has his palace.

Monte Carlo lies to the north of the Bay of Monaco, where are gathered the various buildings of the Casino of Monte Carlo, with the beautiful gardens, and many villas and hotels.

The history of this little principality is an interesting one. It seems that long ago a temple of Heracles was built on the Monaco headland by the Phenicians. The same god was worshiped there by the Greeks at a later date, and they gave the place its name. The Grimaldis, the present ruling family of Monaco, became associated with the place in the tenth century; but they did not come into permanent possession until much later.

Monaco in the fourteenth century was notorious for its piracies, and the right to exact toll from vessels passing the port continued to be exercised until the end of the eighteenth century.

For many years Monaco was an ally of France; but in 1525 it came under the protection of Spain. Then in 1641 Honoré II threw off the Spanish yoke and made himself an ally of France. The National Convention annexed the principality to France in 1793; but by the Treaty of Paris in 1814 it was restored to the Grimaldis. Finally in 1860 Monaco passed again under French protection.

The present ruler of Monaco, Prince Albert, was born in 1848 and succeeded his father, Prince Charles III, in 1889. The prince is absolute ruler, as there is no parliament in the principality. He appoints a small council to advise him on matters of state. He also has power to appoint the mayors and other municipal authorities.







NICE, FRANCE, a very ancient and charmingly beautiful town, is the subject of one of the intaglio-gravure pictures illustrating "The Mediterranean."

Monograph Number Four in The Mentor Reading Course

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

#### NICE, FRANCE

THE Massilians founded Nice 2,500 years ago. Its situation soon made it one of the busiest trading stations on the Ligurian coast. But in those days the price of prosperity was continual warfare. The Saracens descended on Nice in 729; and though at that time they were repulsed, in the next century they captured the city and burned it.

All through the Middle Ages, Nice had its share in the wars and disasters of Italy. It had to fight both Genoa and France, and on the sea its merchantmen were attacked by Barbary pirates. Finally in 1388 it placed itself under the protection of the counts of Savoy. In this way it was protected on land and could devote its strength to taking care of the pirates.

But bad fortune seemed to hover over the city. Invading armies devastated the land, and then pestilence and famine raged for several years. In 1543 Nice was attacked by the united forces of Francis I and Barbarossa. After a brave resistance the city was compelled to surrender, and was pillaged by the conquerors.

Then followed many years of alternate war and peace; until finally Nice was captured in 1792 by the armies of the

French republic. It continued to be a part of France till 1814; but at that time it reverted to Sardinia. Then, in 1860, by a treaty between the Sardinian king and Napoleon III, it was again transferred to France, in whose possession it is today.

The city of Nice is a great winter resort for invalids and others from all parts of Europe. It is situated on the Mediterranean 100 miles east of Marseilles. A steep limestone hill, 308 feet in height, running back for some distance from the shore, is the historical nucleus of the town. It used to be crowned by a castle, which, previous to its destruction by the Duke of Berwick in 1706, was one of the strongest fortresses on the coast. Now it is a public pleasure ground.

Nice is a great commercial town. Grapes, olives, oranges, and mulberries are grown profusely, and in the city there are perfumery factories, oilworks, furniture factories, confectionery works, a national tobacco factory, and many others.

For the comfort and entertainment of visitors every provision is made. Autumn is the best season. Nice is at its liveliest during the carnival festivities. In these carnivals battles are waged with sweetmeats and flowers.







GENOA, ITALY, a busy center of modern enterprise and activity, is the subject of one of the intaglio-gravure pictures illustrating "The Mediterranean."

**Monograph Number Five in The Mentor Reading Course**

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

**GENOA, ITALY**

SEAS without fish, mountains without trees, men without honesty, women without modesty,"—that was what her enemies said about the republic of Genoa in olden times. And historians seem to agree that the character of the Genoese in those days was not of the best. All their energy was concentrated on commerce and the pursuit of money. They took no interest in art nor in any of the intellectual development of Italy during the Middle Ages. But these bad traits of the Genoese have all disappeared.

The city of Genoa now has 275,000 inhabitants, and is the seat of a university and an archbishop. It is the headquarters of the fourth Italian army corps, and is a strong fortress, as well as being the chief commercial town in Italy.

Genoa, with its many beautiful palaces, rising above the sea in a wide half-circle, is called "La Superba" (the superb). The old town is a network of narrow and steep streets, lined with many-storied buildings; but the newer part of the city has broad and straight thoroughfares.

In the seventeenth century the Genoese built as a protection against their enemies a rampart over nine miles long. They also erected on the heights around the town ten detached forts.

From the earliest times Genoa has

been famous as a seaport. Today it still possesses its great mercantile supremacy, and in addition is an important emigration harbor. Far back in 400 B. C. its trade with the Greeks, Etruscans, and Celts was large, and as time went on it increased greatly.

In the Middle Ages the little rival Italian states were constantly at war with one another. Genoa had a war with Pisa, and in 1284 shattered the power of that city forever in a terrible naval battle at Meloria. Then came the struggle with Venice which ended in the defeat of Genoa at the battle of Chioggia in 1380.

The city of Genoa was also filled with internal political strife. Two or three different factions were continually fighting with one another, and this finally led to Genoa's being always under the rule of some foreign prince. Finally in 1797 the aristocratic government of Genoa was superseded by the democratic Ligurian Republic, established by Napoleon, and in 1805 Liguria was formally annexed to the empire of France. Ten years later it was annexed to the kingdom of Sardinia.

Giuseppe Mazzini, the patriotic writer, was born at Genoa in 1805, and Garibaldi, the great Italian patriot and leader, with whom he worked, though born at Nice in 1807, was the son of a Genoese of Chiavari.





APLES, ITALY, which is considered by many people to be the most beautifully situated city in Europe, is the subject of one of the intaglio-gravure pictures illustrating "The Mediterranean."

Monograph Number Six in The Mentor Reading Course

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

#### NAPLES, ITALY

NAPLES, the most important seaport in Italy, is also its largest city. In addition to this it is one of the most beautifully situated cities in the world.

The ancient Greeks founded Naples away back in olden times. They came from Cumæ and founded a city which they named Parthenope. Afterward this was divided into Palacopolis, the "old town," and Neapolis, the "new town." It was from the second that Naples got its name.

Later many other nations came into possession of the city,—Ostrogoths, Byzantines, and Normans. At one time Charles of Anjou made Naples his capital. Ferdinand I of Aragon, the Spanish viceroy, Don Pedro de Toledo, and the Bourbon Charles III all extended the city. Finally in 1860 the kingdom of which Naples was the capital was united to the kingdom of Italy.

Naples has not so many historic and artistic monuments as other Italian cities; but in the museum are preserved valuable treasures from Pompeii and Herculaneum, the old Roman cities that were destroyed by Vesuvius, and only within recent years have been excavated.

The best view of Naples may be had from the Bay of Naples. The city is built at the base and on the slopes of a range of volcanic hills, and rises from the sea like an amphitheater. The Castle of St. Elmo occupies a hill, from which a transverse ridge runs south to form the promontory of Pizzofalcone and divides the city into two natural crescents. The western part, the Chiara ward, is a long, narrow strip between the sea and Vomero Hill. This is the fashionable quarter. To the east lie the oldest and busiest quarters, of which the long Via Roma is the main street.

One cannot speak about Naples without mentioning Vesuvius. As one writer said, "Mount Vesuvius is to the Neapolitan bay what Fujiyama is to many a landscape of Japan,—the lofty background of the picture, and the grand presiding genius of the place. By day it proudly waves its plume of smoke, by night its torch of fire, as if it claimed to be the champion of destruction."

A cable railway ascends Vesuvius now, and for many years the mountain has been quiet. But it is only slumbering. Some day it will break loose again and pour forth its streams of red-hot lava, its agents of destruction.



# ANGELS IN ART

By JOHN C. VAN DYKE

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## THE MENTOR

NOVEMBER 17, 1913



DEPARTMENT  
OF FINE ARTS



## MENTOR GRAVURES

ANGEL WITH VIOLIN . . . Melozzo da Forlì  
ANGEL CHOIR . . . . . Benozzo Gozzoli  
ANGEL OF ANNUNCIATION . . Burne-Jones

MADONNA AND CHILD WITH ANGELS Bellini  
ANGEL WITH LUTE . . . . . Caraccio  
SAINT MICHAEL . . . . . Perugino

**P**“PAINT an angel!” exclaimed Courbet (koor-bay’) the realist to a pupil who one day asked him how it should be done. “When did you ever see an angel?” The abashed pupil had to admit that he had never had the good fortune to see one. “Very well, then, you had better paint the portrait of your grandfather, whom you see every day.” The advice to keep his head out of the clouds while his feet were on earth may have been needed by the pupil; but nevertheless angels have been painted time out of mind, and even such pronounced realists as Courbet and Manet (mah-nay’) have painted them. And they saw them, too; that is, they saw the pretty-faced models they turned into angels by adding enlarged pigeon wings to their shoulder blades. But they were not very spiritual angels. Realism rather scorns things spiritual, and besides religious feeling and sentiment in art passed out several centuries before the coming of the modern realists.

The early men—the Fra Angelicos, the Benozzos (ben-ots-o), the Filippinos, of the fifteenth century—believed in the Biblical scenes they painted, and sometimes stated their belief in letters of gold at the bottom of their pictures. They saw things with the eye of faith,—saw Madonnas, saints, and angels in visions, and painted them, as the evangelists wrote, by the aid of inspiration. Perhaps it was their belief, their intense feeling, that gave the fine religious sentiment to the work of these early men. Yet they did not invent or discover the angel in art. It had a more mate-

rial and commonplace origin than in medieval belief and religious fervor.

## WINGED FIGURES IN ANCIENT ART

There were winged figures in Egyptian, Chaldean, and Assyrian art, deities of the air, goddesses of the cloud and the heavens. The Hittite and the Persian produced the winged Sphinx, and the Greek the winged Victory that flew above the advancing host and pointed the way to glory. This winged Victory of the Greeks probably suggested the Christian angel;

though the immediate forerunner of the angel was found in the Cupid and Psyche of Roman art. The Christians, following the Romans, took over in their art much of the material of the old Roman world. They had to do this; for Christianity was without form in art, and the early Christians decried it as idolatrous. But later on there came a demand for telling the Bible stories in form and color, that people might see what they could not read. Then Christianity, answering the demand, took up Roman forms and gave them Christian significance. They took the Cupids of Roman art and turned them into Cherubs, and out of the winged Victories and Psyches they made ministering angels.

The pagan form was soon forgotten in the Christian spirit, and the angels of the Gothic and early Renaissance periods developed a new meaning, a new soul. What beautiful sentiment, what profound feeling, the early painters put into the angel of the Annunciation! What a world of pathos and sadness they gave the angel seated by the tomb of Christ! What gladness and joy to the angels of the Nativity standing near the Madonna or singing the *Gloria in Excelsis* in the upper sky! According to tradition, the angels know neither gladness nor sadness, neither wrath nor pity. They are heavenly messengers obeying the mandates of the Most High, without emotion or feeling of any kind. But the old masters of Italy did not so regard them. They gave them human characteristics, made them emotional and sympathetic, painted them in robes of blue, of red, of gold, of white, and gave them faces and forms that were human, it is true, but as near divine as earthly thought could render them.



PERUGINO: BAPTISM OF CHRIST (detail)



PERUGINO: CHERUB  
HEAD (detail)

# CHERUBIM AND SERAPHIM

The red-robed angels (they were painted red of face as well as of robe) were the Seraphim, the angels of love, and nearest to God. Often with the early painters only their heads were shown, with wings crossed in front of them, sometimes with four, six, or eight wings. The blue-robed angels were the Cherubim, the angels of knowledge, and they too were shown in their heads only, with many crossed wings. They appeared in groups and halos surrounding the presence of the Father, the Son, or the Virgin. The cherubs or *putti* of later Italian art, so frequently seen with the Madonna and Child, are the artistic descendants of the Seraphim and Cherubim. They are seen in the large aureoles of light that surround the Madonna; for instance, in Raphael's "Sistine Madonna" and Titian's "Assumption of the Virgin." They recede into the background or come forward in clouds as the countless hosts of heaven.

Frequently the Cherubs are given enlarged childlike or feminine forms with individual features, elongated wings, variegated colors. They are then shown hovering or standing or seated near the Madonna, and are usually playing on musical instruments—making music for the glory of the Madonna and Child. They are seen in the pictures of Bellini (bel-lee'-nee) and Carpaccio (kahr-pah'-cho) near the foot of the throne; with Melozzo da Forlì (for-lee') they soar in the air; with Duccio (doo'-cho) and Cimabue (chee-mah-boo'-ah) they stand about the throne, dressed in rich robes, singing, playing, or worshipping. Music and color were associated in the minds of the early Italians as though both were manifestations of sentiment in art. Especially was this true at Venice,—the one great color spot in Italian art.

## MINISTERING AND GUARDIAN ANGELS

The angels that sang the *Gloria in Excelsis*, or knelt near at hand at the birth of Christ, were usually larger than the *putti*, girlish in form, and very beautiful of face.



DOMENICHINO. MADONNA OF THE ROSARY (detail)



They were dressed sometimes in colors, as with Correggio (kor-red'-jo); sometimes in gold brocades of gorgeous pattern, as with the Vivarini (vee-vahr-ee'-nee); sometimes in white and blue, as with Piero della Francesca (frah-n-ches'-kah). Again, they frequently had jeweled crowns or embossed halos or peacock-eyed wings. It was the idea of the old masters to make them decoratively beautiful as well as representative of purity and truth. And they carried out this idea still further in the faces, which were always of the most lovely types they could find or imagine. To us today these angel faces are perhaps the most attractive feature of this early church art of Italy.

The same kind of angels, but clothed usually in white, appeared to the Shepherds, attended the Holy Family in their flight into Egypt, stood by the river bank at the baptism of Christ, were with Him in the wilderness, in the garden, at the crucifixion, watched by the tomb, and rolled away the stone from the door. Others of the angelic host appeared at times to warn Abraham, to present a message to Saint Joachim, to guide Saint Peter out of his prison. They were all ministering spirits, but without specific names.

## THE SEVEN ARCHANGELS

On the other hand, certain deeds to be done were given to



CORREGGIO; ANGEL GROUP (detail of fresco at Parma)



FRA BARTOLOMMEO; MADONNA ENTHRONED (detail)

certain angels who had definite names. These were the seven archangels. It was Michael, captain of the Hosts of Heaven, that overcame the Demon and drove him into the Bottomless Pit; it was Jophiel with the flaming sword that drove Adam and Eve out of Paradise; it was Zadkiel that stayed the hand of Abraham, and Chamuel that wrestled with Jacob. These were all archangels who appeared with their various symbols in Christian art. Uriel, guardian of the sun, is seen less



GUIDO RENI; ST. MICHAEL AND THE DEMON

frequently than the others; but Raphael, the chief guardian angel, is often seen in company with Tobit, and occasionally in the pictures of the Last Judgment with Michael, blowing the dread blast of the great resurrection.

But the angel Gabriel appears in art oftener than all the other angels put together. This is because he was the angel of the Annunciation and foretold the coming of Christ. He is seen a thousand times in Italian art, lilies in hand, kneeling and repeating the message to the Madonna. The theme was the most popular of all, and a thousand different types of beauty were created to impersonate Gabriel. Many of them are still existent, and some of them are the most lovely creations of the old masters.

### ANGEL IDEALS OF THE OLD MASTERS

Of course the ideal of angelic beauty varied with each painter. Each chose for a model the fairest type he could find, and each differed from his fellow. Perhaps the most popular types of angels in the early Renaissance were painted by Melozzo da Forlì. A notable group of them was painted in a cupola of the Church of the Apostles in Rome. They were angels of the Ascension, and surrounded the rising figure of Christ. The fresco afterward became so damaged that it was taken down, and some of the angels were transferred to the Sacristy of St. Peter's, where they are now to be seen. Our reproduction shows a detail of one of them,—one with a fair face, abundant hair, a halo about the head made up of golden cubes of mosaic, and large expanded wings. The figure is seen

VEROCCHIO (School of) ARCH-  
ANGEL RAPHAEL (detail)



VERONESE; ANNUNCIATION (detail)

bow. All this is shrewdly worked out, and gives force and movement to the figure. The whole composition has nobility and loftiness about it, and is not a mere sweet-faced affair of the Carlo Dolci (dol'-chee) kind.

slightly foreshortened, and this, with the spread wings that seem really large enough to support an angel, gives the impression of flight, or at least a hovering movement. The wings are upraised, and seem to frame the beautiful head and its halo. This upward swing of the wings is counterbalanced by the downward sweep of the drapery from the waist line. Between the upward and the downward curves is a swirling cross line, made up by the shoulder, the arm, and the violin



BOTTICELLI; MADONNA, CHILD, AND ANGELS

## TYPES OF BENOZZO AND LEONARDO DA VINCI

The angels of Benozzo Gozzoli (got'-so-lee) are of similar characters. They have not a particle of sweetness about them, and would never be called "pretty"; but what fine sentiment and decided individuality they have! They are part of a famous fresco in the Riccardi Palace at Florence, one of the finest and best preserved frescos in all Italy. The little chapel where they are had its walls entirely covered by Benozzo with a fresco representing the Adoration of the Kings. The gorgeous procession of the kings and their attendants (made up of portraits of the Medici and their friends, with Lorenzo the Magnificent riding as one of the kings) covers three walls of the chapel. The splendid cavalcade winds along,



and finally comes up to the fourth wall, where was once shown the Madonna and Child with Joseph. This group of the Holy Family has disappeared; but the band of worshipping angels is on the side wall, still intact. The angels are kneeling and standing amid flowers which one does not see at first because of the bright colors and the golden halos. What beautiful faces, naïve forms, and praying hands are here! This is sincerity in art, and true enough sentiment into the bargain. One will travel far before seeing its better.

A historic and even a sentimental interest attaches to Leonardo da Vinci's (lay-o-nahrd'-o dah vin'-chee) little angel in the Baptism of Christ by Andrea Verocchio (vay-rok'-kee-o). Vasari (vah-sah'-ree) recites the story of how Verocchio, when ill perhaps, told his pupil, the young Leonardo, to finish this picture by painting in the second angel, and that Leonardo did it so well that it was superior to the other parts of the picture. "Perceiving this, Andrea resolved never again to take pencil in hand; since Leonardo, though still so young, had acquitted himself better in the art than he had done." This is a pretty story, which has been pooh-poohed and denied by recent criticism, but without reason. The angel with the profile was certainly done by a different hand than the angel with the full face. It is different from any other part of the picture, and there is every reason to believe it done by Leonardo as Vasari states. The charm of the angel, the type, the graceful contours, the light and shade, all foreshadow the later work of Leonardo. What a lovely creation; not only in face and feature, but in serenity and fine feeling!

### THE CHARMING ANGELS OF PERUGINO

Perugino (pay-roo-jee'-no) was in that same studio of Verocchio, a fellow pupil with Leonardo; but his angels are much weaker conceptions than Leonardo's. They are contemplative, full of wistful tenderness, lost in reverie; but they lack somewhat in mental grip. They make up for this, however, by a charming sentiment. The St. Michael, reproduced herewith,



BOTTICINI: MADONNA AND CHILD (detail of angels)

shows it. He is hardly the ideal captain-general of the heavenly host, able to wield the sword in the front ranks; but on the contrary is a slight, boyish figure, full of fancy, and lost in day dreams.

### PERUGINO'S SAINT MICHAEL

In this picture he stands aloof from the figures about him, and, with his head inclined to one side, seems to be listening to the song of the angels in the upper air. The brown eyes are full of earnestness; but the round face and slight mouth have no set purpose other than to suggest sentiment

and symmetry. A very pretty type, no doubt; but not a strong one. A man of

power like Michelangelo could have very little sympathy with it. Indeed, he sneered at the pretty face and called Perugino a dolt and block-head in art. That was more than Perugino could bear, and, in a rage, he brought Michelangelo before the Council of Eight on a charge of slander. But it only resulted in a laugh at Perugino's expense. His action was perhaps foolish; but his pictures are not to be laughed at. They are excellent in color, and the pretty face that Michelangelo scorned became the early model for Perugino's great pupil, Raphael.



FRA ANGELICO; TRUMPET-BLOWING ANGEL



FRA ANGELICO; CORONATION (detail)

### THE ANGELS OF FRA ANGELICO

In sweetness of type and depth of feeling, the angels of Fra Angelico are more profound than Perugino's. Besides, they seem to have more sincerity about them. The monk-painter in his cell saw visions of heavenly things, and as he saw so he recorded in art. All his faces seem filled with divine tenderness. He painted only one face, one type. His pictures show men with beards and monks



FILIPPINO LIPPI; MADONNA AND  
ST. BERNARD (detail of angels)

sentiment to a point of morbidity. His Madonnas have sad eyes, mouths that droop at the corners, hollow cheeks, and long, flowing hair. They bend before the Angel of the Annunciation like broken flowers, or agonize at the Crucifixion like lost souls. Their sentiment is intense. Nor does it vary much when Botticelli dealt with classic subjects. His Venus in her seashell, his Pallas, his Spring, all have some of the same morbidity, mingled with mystery, melancholy, tenderness, that we see in his angels surrounding the Madonna. This personal quality of the painter is very attractive, and has perhaps done more to make Botticelli popular than his fine qualities as a draftsman and a painter.

in cowls, and angels in flowing robes with bright wings; but there is always the same face, the same sentiment. His trumpet-blowing angels, of which there are countless copies in existence, are epitomes of this conception and sentiment. They have great purity and beauty. Fra Angelico was a man of pure thought to start with, and everything he touched reflected his purity.

## TYPES OF FILIPPINO AND BOTTICELLI

Filippino and Botticelli came later than Fra Angelico, and the Florence of their day had begun to draw away from medieval traditions in art in favor of more learned technical accomplishment; yet one can hardly see any waning of sentiment in the work of these men. In fact, the sentiment of Filippino is often perilously near to sentimentality, so intense and earnest is the feeling of the man. His Madonna is always on the brink of tears, and his angels are in perfect sympathy with the Madonna. Botticelli is more of an intellectual force; but he too is saturated with



SEPPE; ANGEL OF ANNUNCIATION

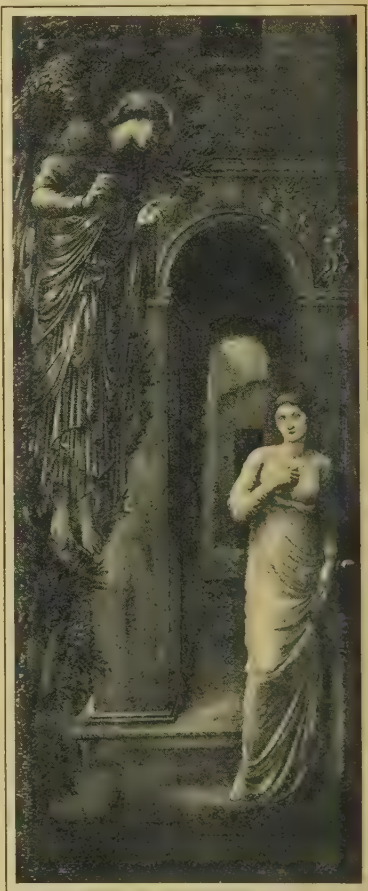


## PRERAPHAELITE ANGELS

When the Preraphaelite movement started in England over half a century ago, with Rossetti, Holman-Hunt, and Millais as painters, and Ruskin for a prophet, it could think of no one better as a model to follow than Botticelli. The Botticelli look is quite apparent in the sad, rather unhealthy faces of Rossetti. This Rossetti influence was handed on to his pupil, Burne Jones. None of the Preraphaelite ardor was abated or its sentiment lessened with Burne-Jones. Indeed, he improved upon his master both technically and sentimentally. He was a much better draftsman and colorist than Rossetti, and presented the Preraphaelite idea with greater force and effect.

## THE ANGELS OF BURNE-JONES

The Burne-Jones type had rounder, more inquiring eyes, thinner cheeks, a sadder mouth, a more willowy figure. It appears often in long, flowing hair, with swirling drapery, and dramatic action. At other times one sees it as a romantic type consumed by a fever of passionate sentiment. The Annunciation shown herewith is not a very good illustration of this. The Madonna has a dull stare in her eyes as though she was something of an invalid, and even the angel has a semimalarious look. But the melancholy, the sadness, the morbidity, so apparent in Botticelli are also apparent here. The picture is a fine example of the painter's decorative sense. It has been put together with much skill. Notice the architecture, the passageway at back, the bas reliefs, the repeated lines of the draperies in both the Madonna and the angel. One could almost wish it in stained glass, so beautifully would it fill an upright window.



BURNE-JONES: THE ANNUNCIATION

Every painter of Botticelli's rank in Italy had a score or less of followers, and among them all there was never any dearth of sentimental Madonnas and pathetic angels. Florence held no monopoly of the subject.

## ANGELS OF BELLINI AND CARPACCIO

At Venice in the early days were Bellini and Carpaccio, who produced famous Madonnas and most lovable angels. They are different angels from those of Botticelli. In fact, they are little more than handsome children naïvely making music for the Madonna and Child. Their unconscious quality is captivating. How very childlike, in their pure faces, their golden hair, their round legs and fat little hands! The models were perhaps the painter's own children. Why not? Was not the Madonna, nine



VEROCCHIO; BAPTISM (detail of Leonardo's Angel)

times out of ten, the painter's own wife? And how better could he depict the winged messengers of the sky than by painting them with the forms of those he loved here below? It is only a step across the world from heaven to earth, and is not love the band that unites them?



MURILLO; GUARDIAN ANGEL

SUPPLEMENTARY READING.—"Sacred and Legendary Art," Jameson; "Life of Christ in Art," Farrar; "Christian Iconography," Didron; "Angels of God," Timpson; "Angels in Art," Clement.

# THE MENTOR

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## Editorial

We have just received the following letter from a reader of *The Mentor*: "I have examined with great care and profit a copy of *The Mentor* just received. There is only one suggestion that I can make towards its improvement, and that is that on the back of the photogravures there should be a pronunciation scheme for all foreign names. Not everyone who reads is able to pronounce properly the Spanish, French, or Italian; particularly is this true of names and places. The pronunciation might be put in brackets right after the names, or made a sort of marginal affair."

★ ★ ★

This is the kind of letter we like to get. The suggestion is a good one. We wrote at once to the writer, saying that pronunciation would be indicated wherever foreign names were used. We have done so in the text pages of *The Mentor*—our readers know that. We have not been doing it in the stories printed on the back of *The Mentor* gravures. There was no reason for not doing it. The indication of pronunciations should accompany foreign names wherever they are used. The writer of the above has done us a real service in calling attention to the matter. We wish that readers would write to us whenever they have a suggestion that they think would add to the value and usefulness of *The Mentor*.

★ ★ ★

Half knowledge on any subject is not of much use. The case of a college pro-

fessor comes to mind. He was very strong on what he called "completing a thought and finishing a fact." He said that as a man walked through life or looked through books he was constantly in an atmosphere of information—that facts were darting like meteors all about him. He said that the habit of mind of most people was slovenly. Such complete facts as come to their attention are perhaps absorbed. Half facts come along, and most people do not "follow them up to a finish." The habit of this professor was to carry a memorandum pad in his pocket, and whenever he would hear a statement or receive a *bit* of knowledge he would jot down a note and then, in some leisure moment, look the matter up in an authoritative reference book, thereby completing his information and, as he put it, "sewing it up good and tight" for future use.

★ ★ ★

The result is that that college professor knows what he knows thoroughly and accurately. He is never heard saying, as so many do when a subject is mentioned, "Oh, what about that. I have had bits of information concerning it from time to time. What does it mean?" The professor had looked up the matter when he got his first bit of information, and, as a result, he had digested the subject and in his way owned it.

★ ★ ★


We have planned *The Mentor* with the thought of giving members of the Association the essential information that they should have on different subjects. Everyone is not fortunate enough to have a good reference library—some are not even in touch with reference books. It is the purpose of *The Mentor*, therefore, to come like a good friend who is well informed and spend a few minutes a day with you, telling you in simple language about the many interesting and important things, events, and people of the world.

★ ★ ★

And you don't have to make notes as the professor did. You don't have to go looking for books of reference on the subject. *The Mentor* not only gives you in an interesting way the essential facts about a thing, together with illustrations, but it gives you a list of the important reference books on the subject.





 TODAY we think of Italy as one united country. For that reason it is difficult for many of us to realize the Italy of Melozzo da Forlì's (mel-ot'-so day for-lee') time. Then there was no union—practically no Italy. The country was rent by the strivings of many tiny principalities, each jealous of the other, each trying to outdo

the other, each quick to seize an opportunity to work its neighbor harm.

Every one of the petty princes was seeking to beautify his capital city, to have his court outshine those of his rivals. If he desired to be known as a patron of art and letters, poets, architects, and philosophers were invited to associate themselves with him. Artists, like the scholars, had to rely on the favor of such princes for their living.

In later years the introduction of oil painting made easy the sending of a panel or a canvas as the gift of one lord to another. But before that time, instead of sending the painter's work, it would have been necessary to send the painter; for most of the work was done in another way. In fresco painting the artist was obliged to work directly on the wall on which the picture was to be seen when finished. Often he himself applied the wet plaster, and after smoothing it laid on the color. He had to work rapidly; for when the plaster had dried every addition or correction showed.

But before becoming sufficiently generous to give away their artist's work most

of the nobles first employed their artists to decorate their own chapels or palaces for them. It was under the patronage of one of the cardinals, a nephew of Pope Pius IV, that Melozzo da Forlì painted his angels. Pius IV did not wish to be behind his neighbors in the encouragement of the fine arts. He wanted Rome to be the finest city in the world, and set about making it so. Those who wished to please him were not slow to follow his leading.

The angels reproduced in *The Mentor* are but a portion of the entire fresco, which showed the Ascension of Christ, and formerly decorated the dome of the Church of the Apostles at Rome. These fragments escaped destruction when the church was reconstructed in 1711. They are now in the Sacristy of Saint Peter's.

Almost nothing is known of the life of Melozzo: - We should not have known when he was born if his epitaph had not recorded his age. His name indicates that he came from Forlì, a small town not far from Ravenna. His fame rests almost entirely on these fragments; but so well were they done that they give this man high rank among the artists of Italy.







**L**IKE many another painter, Benozzo Gozzoli (beñot'-so got'-so-lee) owed much to his master. Fra Angelico painted beautiful angels, and his pupil seems to have learned some of his skill; for the group of Adoring Angels in the Riccardi Palace is one of the loveliest to be seen in all Italy. Early in his life Benozzo was appren-

ticed to Ghiberti, the sculptor of the doors of the baptistery at Florence. So splendid are they that by the Italians they are called "The Doors of Paradise." He began under a good man. But he could not have remained in that studio long; for at the age of twenty-seven we find Fra Angelico taking him with him to Rome as assistant in his work for the Pope.

Two years later Benozzo started out for himself. He worked in several of the smaller Tuscan towns; until in 1459 the death of several of the older artists of Florence opened up the way for his return to his native city.

He was not obliged to wait long; for the Medici soon called upon him for what proved to be his masterpiece. The palace of the Medici had in it a small private chapel; to Benozzo they gave the task of decorating its walls. The subject chosen was "The Adoration of the Magi." We have three letters written by Benozzo to Piero de' Medici when he was engaged

upon this work. They show that he was using every effort to do his best. "I have no other thought in my heart," he writes, "but how best to perfect my work and satisfy your wishes."

The work was well done. Perhaps that is why everyone who today visits Florence feels that he must see this tiny chapel before he leaves. One steps from the busy Florentine street, through massive portals, into a courtyard. From the present we step back into the past. Climbing a stair, we reach the dim chapel, which is but little changed from the way it was left by Benozzo. It is as much a monument of his skill as it is of the munificence of the Medici.

Benozzo's success with this work insured his prosperity. He married and settled in Florence. Ten years later he moved to Pisa, where he spent sixteen years painting a series of frescos in the Campo Santo. And in that lovely, quiet place he lies buried today, near the frescos upon which he labored so faithfully.



**T**HE mother of Sir Edward Burne-Jones died when he was born. The lot of a lad without a mother is bound to be a hard one, especially if he has no brothers or sisters. His father would permit him to read only two or three books; but one of them was Æsop's Fables, and this was the boy's favorite, because it had prints

in it. The child used to spend much time before the shop windows looking at the volumes he might not read. He was never very strong physically.

This course seems to have driven the boy to living in the realms of the imagination,—a training for the painter of nymphs and fairies he was to become later. Not until he was twenty-three, it is said, did Burne-Jones see a good picture.

When he went up to Oxford he formed a friendship with William Morris, a youth almost as shy as himself. They read Ruskin's "Modern Painters" together, and told each other their dreams. At London during one of the vacations he came into touch with Dante Gabriel Rossetti, and on advice of this artist gave up his studies at Oxford to devote himself exclusively to the study of art. However frail Burne-Jones may have been physically, there could have been no lack of mental courage in the man who could take such a bold step as this.

His struggle was a long one and a hard one; but he was never without the help and encouragement of warm friends, Ruskin among them. He traveled to Italy. On his second trip he went with Ruskin.

But with the possible exception of Botticelli, the Italian masters had little direct influence upon his work. He seems to have caught their spirit of doing things, of doing them as well as he was able, with deep sincerity of feeling.

He was one of the leading spirits of the Pre-Raphaelites, a band of young men who hoped to regenerate art by putting into their work the simplicity and sincerity that had actuated the artists before Raphael's time.

He married in 1860, and settled on the outskirts of London. A gradually increasing host of friends began to make their way to his modest home. Burne-Jones felt that, wherever else he might be at fault, in spirit he was right. So he did not reach for the fame that makes less wise men seek short cuts, but worked steadily and carefully. His reputation increased, honors came to him, and before he died he knew that his work was being appreciated.

In 1894, four years before his death, a baronetcy was conferred upon him by Queen Victoria, and to those who knew the man and his work this was felt to be not higher than was deserved.







THE Bellini (bel-lee'-nee) family was a very artistic one. Not only Giovanni, but his brother Gentile as well, became a famous artist, and their father was a painter of note. Not to be outdone by the other members of the family, their only sister Andrea married Mantegna, the great Paduan master. Under such circumstances it

is unlikely that the boy Giovanni had to overcome any parental opposition to his becoming an artist. Art must have been a part of the daily life of the entire family. At first he doubtless studied under his father's direction; but his early work shows that he was much influenced by his brother-in-law as well.

Although the two brothers, Giovanni and Gentile, worked independently, they both won distinction and were highly esteemed by the Venetians. They were commissioned to paint a series of large canvases for the Ducal Palace; but these works have since been destroyed by two fires which greatly damaged that wonderful building,—the first in 1479 and the second in 1577.

Although no longer a young man when the invention of oil painting was first brought to Venice, instead of adhering to the old traditions he set about mastering

the new medium. And he succeeded too. Pupils came to him to be taught the new practice; among them Titian and Giorgione. His studio was the very dwelling place of the Genius of Painting, and from his workshop went out many of the men to whom Venetian painting owes its fame.

Painters from far and near came to visit him. Among them was Albrecht Dürer, the German master, whom Bellini received very cordially. "He is very old," wrote Dürer, "but still the best in painting." There was a waiting list of nobles who wanted him to paint their portraits.

Fine in color, and accurate in drawing to the last, he seems not to have degenerated. He must have been a man of great force and talent.

He lived to be ninety years old. He was laid to rest beside his brother in San Giovanni e Paolo, the Westminster Abbey of Venice.







VENICE the Magnificent is never very far removed from the pictures of Vittore Carpaccio (kahr-pah'-cho). It doesn't matter whether he is painting the story of Saint Ursula at Cologne or a scene from Holy Writ, Cologne is given a very Venetian look, and the Madonna or the Saints are in Venetian costumes and brocades.

This oriental love for splendor in dress has led some writers to believe that Carpaccio must have accompanied his master Gentile Bellini to Constantinople. When the sultan desired that Venice send one of her foremost artists to paint his portrait, the commission was given to Gentile Bellini. He may have taken Carpaccio with him. The portrait, Bellini painted exists today in the Layard collection, recently bequeathed to the National Gallery, London.

Although Carpaccio painted many religious pictures, he succeeded best when there was some story to be told. He gave to his pictures the charming simplicity that is the first essential of a good story-teller. Nor was he without a sense of humor. In one of his pictures telling the story of the life of Saint Jerome he shows the lion walking up to Jerome and holding out his paw in order that the troublesome thorn might be removed, while the terrified brothers of the saint are seen flying in all directions.

One of the Venetian nobles gave Carpaccio a commission to paint the portrait of a poet connected with his household. At least one of these rhymesters was to be found in the train of most of the nobles in those times. The poet was so elated that he burst forth into verse, giving Car-

paccio directions to paint him with a wreath of laurel. Carpaccio painted the portrait; but, possibly at a hint from the nobleman, he substituted for the crown of laurel one of grape leaves. The poet retaliated by reviling Carpaccio in a lampoon full of abuse.

We do not know exactly when Carpaccio was born, though it is generally believed to have been in 1450, in Istria, nor just when he died. Only at Venice can an adequate conception of his work be formed. He seems never to have journeyed far from that island city.

Carpaccio's love for splendor found plenty of employment among the beauty-loving Venetians. Venice was beyond the reach of papal dictation, and religion came to be considered by them more as an opportunity for display than as a rule of conduct. Its tragic phases were not at all popular. The Crucifixion was not often painted; but the Presentation in the Temple and the Feast in the House of Simon, with their display of fine costumes, were painted again and again.

When Ruskin first went to Venice, Carpaccio's work was not at all appreciated; but, thanks to his lead in admiring its charming qualities, today Carpaccio is loved by many.





PERUGINO (pay-roo-jee'-no) was born in 1446 in a little town not far from Perugia. His parents were respectable people, and when he was nine years old they sent him to Perugia to be educated under one of the artists of that city. His family name was Vannucci; but like many other Italian artists he was called after the city from

which he came. He grew up in Perugia; but by the time he had reached early manhood we find him at Florence, studying the frescos. According to Vasari, he became a pupil of Verocchio, and in Verocchio's studio worked side by side with Leonardo da Vinci.

It was about this time that the change from tempera to oil painting took place in Italy. Perugino and Leonardo were among the first of the artists who thoroughly mastered the new medium.

Perugino's careful work did much to increase his fame. Before he had reached the age of forty he was invited by the Pope to come to Rome. He painted several subjects for the Sistine Chapel, and his work was given a prominent place in that place. But when a later pope wished to make room for Michelangelo's "Last Judgment" Perugino's frescos were ruthlessly destroyed and the space they had occupied was filled with Michelangelo's huge composition.

Judging from his quiet, pensive Madonnas and his melancholy Saints, it might be thought that Perugino was of a saintly character too; but the records of Florence

show that after his return from Rome he and a companion got into difficulties with the authorities. They were captured when lying in wait for someone against whom they had a grudge. Perugino escaped with a fine of ten florins after pleading that he had intended that the fellow should have no more than a good drubbing; but his companion, who harbored graver designs, was exiled.

Perugino's work arose steadily in public esteem. Commissions came rapidly, and he was able to choose among them. A number of the younger men came to him to be taught his method. Among them was the young Raphael, who worked with him for several years. Raphael's early work much resembles Perugino's.

Perugino married a beautiful girl many years his junior. He never tired of dressing her in rich costumes. But as he grew older he also grew miserly. When he died he left a comfortable estate for her and her three sons. He was carried off by the plague when working in one of the towns not far from Florence, at the age of seventy-eight years.



# FAMOUS COMPOSERS

By HENRY T. FINCK

*Author of "Wagner and His Works," "Success in Music," "Chopin,"  
"Grieg and His Music," etc.*



## THE MENTOR

NOVEMBER 24, 1913

DEPARTMENT  
OF FINE ARTS



### MENTOR GRAVURES

FRÉDÉRIC FRANÇOIS CHOPIN . . . . .	1810-1849	ROBERT SCHUMANN . . . . .	1810-1856
FELIX MENDELSSOHN-BARTHOLDY, 1809-1847		FRANZ LISZT . . . . .	1811-1886
FRANZ PETER SCHUBERT . . . . .	1797-1828	JOHANNES BRAHMS . . . . .	1833-1897

**W**HILE it is generally understood that the three great musical countries are Italy, Germany, and France, it must not be forgotten that Poland revolutionized the music of the pianoforte, the most popular and universal of all instruments. That small country looms up very big indeed in the history of the piano. Paderewski, the greatest pianist of our time, and one of the best composers (although his day as such has not yet come), is a Pole, and so is the pianist who ranks next to him, Josef Hofmann. Karl Tausig, in his day, was a piano giant; while three other Poles are well known to all music-lovers of our time,—Moszkowski and the Scharwenka brothers, all of them composers for the same instrument.

### CHOPIN, THE SOUL OF THE PIANO

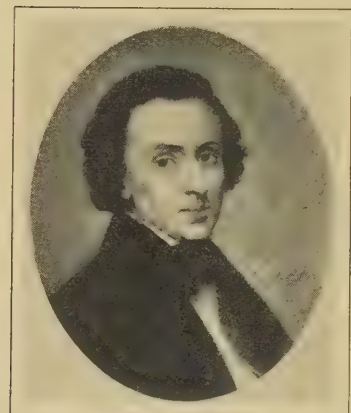
Greatest of all the Poles, however, is Frédéric François Chopin. While his name is usually printed with the French accents, and the French are inclined to claim him as their own because his father emigrated from France to Poland, he himself was as thoroughly Polish in all his sympathies as his mother, and there is reason to believe that his paternal ancestors also came originally from Poland. Some of the traits that have endeared his music to all players and listeners—its elegance, its charm, its polished style—make it seem French; but the Poles also are noted for these same qualities; and in other respects Chopin's music is as thoroughly and unmistakably Polish as it is an expression of his unique genius.

This is true particularly of his polonaises and his mazurkas. Polonaises seem to have been played originally at the coronation of Polish kings when the aristocrats were marching past the throne; while the mazurkas were quaint old folk dances. In Chopin's pieces the aristocratic and the folk elements are artistically blended, and that is one of their principal charms. Like Luther Burbank's wonderful new fruits, they unite the raciness of the soil with the qualities of his own creative genius.

Why does an audience invariably applaud a Chopin *valse* enthusiastically, provided it is well played? Because the Chopin *valse* is both popular and artistic. No one thinks of the ballroom while it is heard: it is enjoyed because of its enchanting melody, its rhythmic swing, its elegance, and its exquisite harmonic changes. Why are his *études* applauded with no less fervor? Because, though modestly called studies, they are dazzling displays of skill and at the same time lofty flights of poetic fancy, astonishing in their originality, like most of his works. "Preludes," he called more than two dozen of his short pieces; but they are so many precious stones, every facet polished by a master hand.

His splendid sonatas were for a long time underrated, because he refused to cut them according to traditional patterns; but in these days of musical free thinking we laugh at such objections and applaud his sonatas as much as his short pieces.

While the public loves Chopin for the reasons hinted at, experts



FREDÉRIC CHOPIN

From a portrait made by Stattler, after original by Ary Scheffer.

hold him in highest honor also because he discovered the true language of the piano, which all the composers who came after him had to learn to speak. By his ingenious use of the pedal to combine "scattered" tones into chords he revealed an entirely new world of ravishing tone colors of extraordinary richness and variety. Quite new, too, were the dainty ornamental notes that here and there bedew his melodies like an iridescent spray. He created not only a new style of playing, but also pieces of new patterns, or forms;



THE CHOPIN MONUMENT



CHOPIN PLAYING IN THE SALON OF PRINCE RADZIWILL (1829)

whereas most of even the greatest masters had contented themselves with accepted traditional forms and simply enlarging or improving them.

When Paderewski plays a Chopin mazurka, he varies the pace incessantly, with most enchanting, poetic effect. This is called "tempo rubato." It was used before Chopin, notably by opera singers; but it was through him that it became the accepted mode of interpreting all poetic music, not only for the piano, but for the orchestra. Thanks to Chopin's influence, combined with that of Wagner and Liszt, no good pianist or orchestral conductor of our time performs a piece of music in monotonous metronomic time, except in a ballroom.

### MENDELSSOHN'S MUSICAL SUNSHINE

When Mendelssohn's parents called him Felix they chose the right name for him; for Felix means happy, and throughout his life few things occurred to cast on him shadows of dark clouds like those which occasioned the gloomy moods of Chopin, Beethoven, Schumann, and Liszt. While Chopin also had his happy moments, a vein of sadness twines through most of his pieces. It is significant that of these pieces the one most often heard is the funeral march from one of his sonatas; whereas of Mendelssohn's pieces the one most in vogue is the jubilant wedding march from his music to "A Midsummer Night's Dream." Evidently there dwells in most souls a love of both the sad and the cheerful in art.



There was a time when Mendelssohn's popularity was second to that of no other composer. His short piano pieces known as "Songs without Words" in particular enjoyed unbounded popularity, thanks to their tunefulness, which all could appreciate. The thing was overdone, and as in all such cases the inevitable reaction came, these pieces being looked on now as mere sentimental trifles. Paderewski, however, has shown that if played in the modern way they appeal as much as ever to music lovers. He has the audacity to use the *tempo rubato*, which Mendelssohn would have none of; but there is reason to think he would like it as used by Paderewski.

### MENDELSSOHN'S SONGS AND CHORAL WORKS

While the songs of Mendelssohn enjoyed for a generation as wide popular favor as his "Songs without Words," it is not likely that they will ever recover their lost ground,—ground which they lost because, though tuneful, most of them are superficial. There is no doubt a good deal of "small talk" in many of Mendelssohn's works, and small talk has no enduring value. But while the songs of this master are now neglected, his choral works, "St. Paul" and "Elijah," still awe and thrill modern audiences, because in them, as in the oratorios of Handel and Bach, religious fervor is expressed in terms of noble music.

It is a curious and somewhat paradoxical fact that, while Mendelssohn's personal sympathies were on the whole rather with the conservative classicists in the matter of form than with the modern progressives, by far the greatest of his works, particularly for orchestra, are those in which he feeds the modern craving for realism and program music, as illustrated in his "Fingal's Cave" overture, the "Scotch" symphony, and the "Midsummer Night's Dream" music. The overture to this is one of the marvels of music; for it is amazingly original from every point of view, though written by him when he was only seventeen years old.



THE MENDELSSOHN-BARTHOLDY HOUSE IN HAMBURG

Moses Mendelssohn, the father of Felix, was a banker. He added Bartholdy to the family name.



MENDELSSOHN-BARTHOLDY MONUMENT, LEIPZIG

It is commonly assumed that Italy is the land of melody; but Theodore Thomas used to maintain, and rightly, that the prince of melodists was the Austrian, Franz Schubert. Tunes flowed from his brain as spontaneously as water flows from a gushing well. He slept with his spectacles on, so as to lose no time when he jumped out of bed to jot down the melodies that came to him like inspirations from above. While he read a poem, the music suitable for it often sprang from his brain, Minerva-like.

### SCHUBERT, GREATEST OF MELODISTS

It is this spontaneity of Schubert's melodies that explains their vogue, their universal popularity. Strange to say, during his life (which, to be sure, was pathetically short) his wonderful songs were, with a few exceptions, neglected, partly because with his melodies there were associated harmonies and modulations which to us are ravishing, but which to his contemporaries were "music of the future." The shrill dissonance of the child's cry when he thinks the Erlking is seizing him in the death-grip was as revolutionary and as far ahead of the times as anything Wagner or Liszt ever wrote. It was Liszt, by the way, who directed the world's attention to the marvels of Schubert's songs by playing them in his matchless way on the piano. Seeing how they moved audiences, the singers then took them up, and more and more convinced the world that among song writers Schubert was indeed king.



FELIX MENDELSSOHN-BARTHOLDY

From a portrait painted by Horace Vernet. This is considered an excellent likeness of the composer. The face reflects his sunny disposition.

It is one of the strangest facts in musical history that the great masters who came before Schubert—while some of them (Haydn, Mozart, Beethoven) wrote a considerable number of songs—reserved their best inspirations for their operas, symphonies, and sonatas. Schubert was the first who was willing to put his best into a "mere song," and that helps to explain his appeal to all music lovers.

### SCHUBERT'S INSTRUMENTAL PIECES

While he put of his best into his songs, there was plenty of it left for his instrumental pieces. Rubinstein considered his short pieces for piano even more marvelous than his songs, and among his sym-

phonies there are two (the "Unfinished," in two movements, and the ninth) that are as popular with high-class audiences as the best of Beethoven's, which they even surpass in richness and novelty of orchestral coloring and in variety and novelty of modulation, while their melodic charm is as great as that of his songs.

## SCHUMANN, CHIEF OF ROMANTICISTS

While Schubert belongs to the romantic school, he did not follow all of its principal methods. In so far as he wrote chiefly short pieces and allowed them to crystallize into forms of their own (the variety of form in his songs is astonishing), he is a romanticist; but in writing instrumental pieces he did not associate poetic titles or stories with them. In this respect Schumann went far beyond him in the direction of realism and program music, and for this reason he is considered the most thoroughly romantic of the German masters.

In his early period, in particular, he seldom wrote a piece without suggesting in the title a poetic basis for it. It was his custom to issue his pieces in groups, with a general title for the group, like "Papillons" (Butterflies), "Kinderscenen," "Faschingsschwank," "Kreisleriana," and a special title for each piece in the group, suggesting its message.



FRANZ SCHUBERT

From portrait sketch made in 1825, by W.A. Rieder.



THE SCHUBERT MEMORIAL  
VIENNA



SCHUBERT'S BIRTHPLACE, VIENNA

The composer was born here in 1797.



To many lovers of Schumann these early pieces are still the dearest. He was more thoroughly romantic when he wrote them than he was in later years, when he came too much under the influence of Mendelssohn and the classical masters, and at the same time grew less original and spontaneous.

It is not difficult for those who have read the romantic and pathetic story of his life to connect the waning of his originality with the gradual coming on of the mental disease to which he finally succumbed. Fortunately the bulk of his works, including four admirable symphonies and some excellent chamber music,\* notably the glorious quintet for piano and strings, was written before his creative power was weakened.

It has been said that Mendelssohn would have made five pieces with the material Schumann used for one. This highly concentrated quality of his music makes it more difficult to understand, and explains why his contemporaries did not appreciate him as they did Mendelssohn. It also helps to explain the better "keeping qualities" of Schumann's music.

While Mendelssohn's songs, for instance, have, as just stated, virtually disappeared from recital programs, Schumann's are more popular than ever, and seldom today is a program printed without one or a group of them. The best, by far, of his songs are among the hundred he wrote during the year when he married Clara Wieck, after a long contest with her father for the possession of her



ROBERT SCHUMANN

heart, though it had belonged to him for years. The popularity of Schumann's songs is due largely to their being the expression of this ardent love. Women have not yet written immortal songs; but they have inspired many of them.

## LISZT, THE MANY-SIDED

Richard Wagner called Liszt "the greatest musician of all the ages." He certainly was the greatest pianist of them all, unequaled to this day; but he was very much more than that. In all departments of music, except the opera and chamber music, he created



THE SCHUMANN MEMORIAL, BONN

\* Chamber music is the term used for pieces played by a group ("ensemble") of instrumentalists too small to be called an orchestra. Most frequently these pieces are for a few players of string instruments (quartets, quintets, etc.), with or without piano. Program music is music that seeks to depict or suggest a thunderstorm, the babbling of a brook, or any incident, scene, or poetic fancy associated with it by the composer.



#### LISZT PLAYING AT THE HOME OF MADAME MUNKACSY

This picture, by the artist Frederic Regamey, represents one of the brilliant assemblages in the salon of Madame Munkacsy, in Paris. In the picture are many portraits. Beside Liszt stands Madame Munkacsy, next to her Gounod, and grouped in the front are Saint-Saens, Portales, Daudet and other notables. Munkacsy, the celebrated painter, stands at the back on the extreme left.

a new epoch or opened new and glorious vistas; and his influence on the musicians of his time and those who came after him was as great as Wagner's.

The strangest thing in Liszt's extraordinary career is that when he was at the height of his fame as a pianist, and fabulous sums were offered him for recitals, he renounced his instrument, so far as concerts were concerned. For charity he would play occasionally, and for his friends and his pupils; but not for the paying public. This happened thirty-nine years before he died.

Various motives prompted this action, one of them being that he preferred creative work. Thus it came about that the loss of his contemporaries in not hearing him play was our gain in enabling us to hear his songs, his piano pieces, his choral and orchestral compositions. Many of these are still "music of the future"; but their day is dawning.

At piano recitals, in America as in Europe, no composer's pieces are now more favored than Liszt's. Pianists usually place them at the end of the program; not only because they make a brilliant close, but because they prevent the audience from leaving before the end, as few or none want to miss these pieces.



ROBERT AND CLARA SCHUMANN

he makes it speak its own language as no one had made it speak before, Liszt's piano music is no less idiomatic, and at the same time it is even richer in color and more varied in tonal power, or what musicians call "dynamic effects." Not satisfied with the piano as such, Liszt converted it into a miniature orchestra, enabling the pianist to thunder or to whisper in tones not previously heard from that instrument.

Much of Liszt's music, for both piano and orchestra, is program music: it tells its story in tones. In "St. Francis Walking on the Waves" one actually hears the waters, as in the orchestral "Mazeppa" one hears the gallop-

## THE DYNAMIC EFFECTS OF LISZT

The reasons why the public is so enamoured of Liszt are not far to seek. While Chopin is, as Rubinstein called him, "the soul of the piano-forte," because



FRANZ LISZT

From a portrait of him in his youth painted by Ary Scheffer.





LISZT AT THE PIANO  
From a photograph made late in life.



LISZT'S HOME IN WEIMAR  
It was in this house that he spent his latter years.

ing of the wild steed and the groans of the man tied on its back. The public likes music with such

pictorial associations; but it would never have taken to Liszt's program music as it has were it not at the same time good as music pure and simple,—interesting melodically, rhythmically, and harmonically.

Musicians, as well as the public, admire in Liszt's orchestral works the same variety of new colors that enrich his piano music. They honor him for having created new forms of music in his symphonic poems, differing from symphonies as Wagner's music-dramas differ from opera.

What the public likes best of all in Liszt's works, however, is his Hungarian rhapsodies, in which the gipsy songs of love and war and every phase of life are "pianized" with marvelous art, one of the greatest charms of which is that it is absolutely unfettered and unconventional,—a real improvisation, like the playing of gipsies themselves.



LISZT MONUMENT, WEIMAR

### BRAHMS, THE CONSERVATIVE

Admirers of Liszt, and full-blooded Wagnerites, rarely care much for Brahms; while, conversely, the Brahmites look somewhat haughtily on those two composers, and all the other "progressives," except Schumann, who is exempted, not only because there is a certain affinity between his music and that of their idol, but because he discovered Brahms,

proclaiming him the "musical Messiah." Brahms himself once signed a "protest" aimed against the Wagner-Liszt school; yet his bark was worse than his bite, for his works here and there show the influence of Wagner, and he liked some of Wagner's operas.

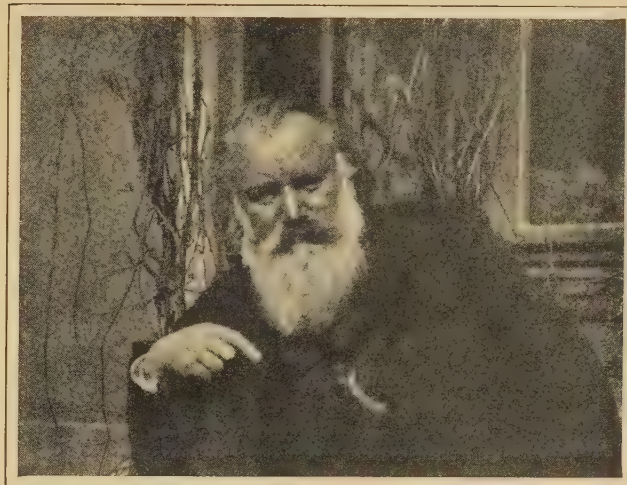
Johannes Brahms is the god of the conservatives. He aimed, half-consciously, to carry on the traditions of Beethoven, and he had no use for modern realism and program music. His symphonies—the most delightful of which is the second—are marked simply numbers one, two, three, and four; and for his piano pieces he has no poetic titles after the manner of Schumann: they make their appeal by their own beauty, unadorned—and they have won a large audience of admirers.

Some of his songs everybody likes. They are on most programs, and are often redemanded. The music goes well with the words, and they are usually written most effectively for the voice, which makes the singers favor them too. But it is in his chamber music—trios, quartets, or sextets, for strings, with or without piano—that Brahms' genius is most convincing. In this department he has composed many masterworks.

In general, it may be said that, while Brahms is melodically less spontaneous than some of the other masters, he excels most of them in the variety and originality of his rhythms.



THE BRAHMS MEMORIAL  
VIENNA



JOHANNES BRAHMS

From a special photograph by Maria Fetlinger.

SUPPLEMENTARY READING—"Chopin: The Man and His Music," James Huneker; "The Life of Chopin," Frederick Niecks; Article in Grove's Dictionary of Music and Musicians, "Mendelssohn," S. S. Stratton; "Romantic Composers," S. G. Mason, "Songs and Song Writers," H. T. Finck; "Life of Schumann Told in His Letters," May Herbert; "Franz Liszt," James Huneker; "Life of Johannes Brahms," Florence May; Articles on the Composers in Grove's Dictionary.

# THE MENTOR

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## Editorial

A favorite phrase of ours has just come home to us in an oddly altered form. Its character has been completely reversed, and yet its value remains much the same. The phrase that we used referred to one of the advantages offered by The Mentor Association. We stated that The Mentor gives the facts that people ought to know and want to know about a subject, and we pointed out that a reader of The Mentor would find himself in a position to talk intelligently about many subjects that he had not understood before. Most people like to talk about things that they have come to know. We reckoned without one thoughtful reader, however, for he has come back at us with this: "I like The Mentor and it helps me. The more I read it the more I realize the value of having knowledge ready at hand. But it does not make me feel like talking *more* on various subjects, rather like talking *less* and listening *more*."

★ ★ ★

And so our phrase, completely changed in color, returns to us. We are satisfied—let our reader be assured of that—for the phrase is just as valuable in the form in which it returns as in that in which we sent it out. We congratulate our reader. He is on the way to the greater benefits in the field of knowledge. He wants to know in order to *grow* rather than to *show*.

★ ★ ★

It is a great satisfaction to us to have readers bring home a phrase, especially when they amplify the idea themselves. Some time ago we called attention to the

value of the odd moment, and we cited the case of a French woman who had employed so profitably her odd moments that in the course of a few years she had read during those moments an astonishing number of standard works. This has brought to mind several other striking illustrations of industry in cultivating the odd moment. Madame de Staël was a keen minded woman, actively interested in the public affairs of her time—and withal a very cultivated woman. In the midst of troublous social and political conditions she was a vigorous, energetic figure, and during all her activities she managed to accumulate a fund of information that was a source of amazement to her friends. "How do you gather all this knowledge?" she was once asked. "What time do you find to read? You seem to us to be busily engaged through all your working hours." "You forget my sedan chair," was Madame de Staël's answer. While being carried in her chair she had as a companion a book or some bit of profitable reading, with which she mentally capitalized those brief intervals in her busy day.

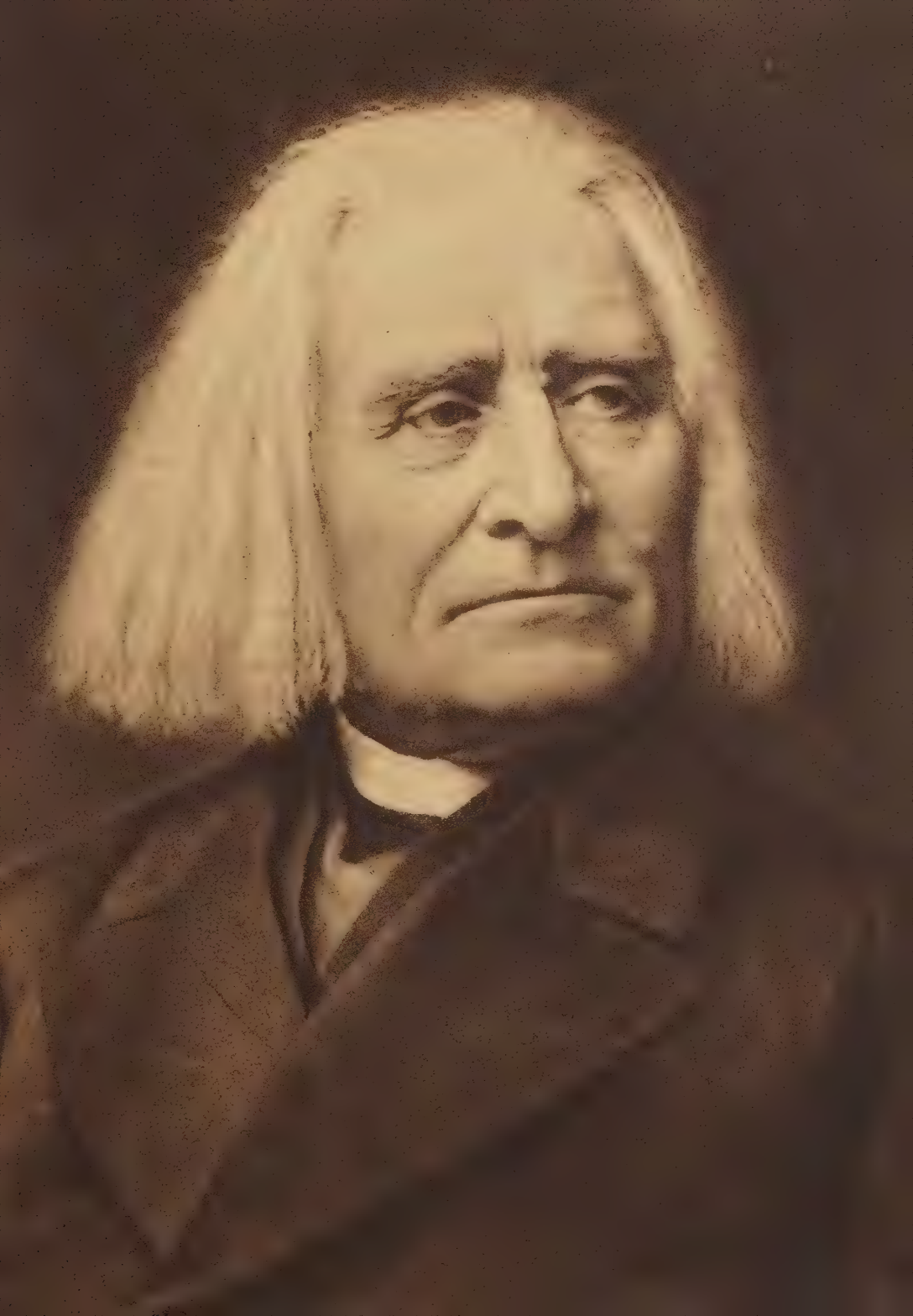
★ ★ ★

We have been informed that a very eminent American preacher read no less than one hundred books in the course of three years, at his dining table. During that period of time he had always a book beside him at the table, and, whenever delays occurred, he would advance a few pages. The inference from this is that the divine was either a very fast reader, or that his table service was very slow; but in either case the results accomplished are an impressive demonstration of the value of the odd moment.

★ ★ ★

Suppose, now, that the essential information from lengthy books should be put into an article of not over 2,500 words, by a competent authority, and this material be put before you in a simple, readable manner, accompanied by illustrations. Would not that be the best possible mental fare for the odd moment? That is what The Mentor does. In the course of a year a reader of The Mentor gets the substance of the contents of many books. And it takes *only a few minutes* to read a single number of The Mentor.







# Famous Composers



## FRANZ LISZT

Monograph Number One in The Mentor Reading Course



IN Franz Liszt the lamp of genius burned brightly, and it lighted many halls in the Temple of Music. He was the most versatile of great musicians. He was the supreme pianoforte virtuoso. He was a conductor and champion of Wagner's "music of the future," teacher of great pianists, writer on music and musicians, and a composer of pianoforte pieces, songs, symphonic orchestral pieces, cantatas, masses, psalms, and oratorios.

He was born in Raiding, Hungary, October 22, 1811. At an early age, through the financial aid of a Hungarian magnate, he began a life of study. He first played in public at the age of eleven, and at thirteen made a tour through Switzerland, Paris, and the French provinces. He also went to England. At fifteen he was teaching and spending much of his time reading the religious, political, and literary works of his time. He was especially interested in the Saint Simonists (sahng see-mo-neests) and the romantic mysticism of Enfantin and the teachings of Abbe Lamennais (lam'en-nay). Defying public censure, he played compositions of Beethoven and Weber, a daring thing in those days.

His development as a virtuoso began in 1831, when Paganini, the famous violinist, first went to Paris. The success of Chopin, together with Paganini's art, inspired him to practice. He transcribed many pieces, with a view to getting the effect of Paganini's violin caprices on the piano, and perfect his own technic. He transcribed Berlioz's "Symphonic Fantastique," which ultimately led to the composition of his own "Symphonic Poems."

A few years later (1835) he met Comtesse d'Agoult, (dag-goo') whose pen name was Daniel Stern, a friend and would-be rival to George Sand. Their friendship was world famous, and it exerted a great influence on the life and art of Liszt.

A patent of nobility was conferred upon him by the Emperor of Austria, and a sword of honor, from the magnates of Hungary, was presented to him in the name of the nation in 1840.

He then made a concert tour of all the leading cities in Europe, and made a great deal of money, much of which he gave to charity. In 1845 he completed the Beethoven Statue at Bonn, at his own expense, as the funds for this memorial had been accumulating very slowly.

Immediately following this period he began an active writing career, during which he wrote articles of permanent value on the early operas of Wagner and the work of Berlioz. He was one of the earliest supporters of Wagner, and remained loyal to him, through life. He wanted to found a school of composers as well as pianists, and started a movement at Weimar which resulted in a private production of Wagner's "Lohengrin" and "Tannhauser," as well as many pieces of Schumann, Weber, Schubert, Berlioz, and others.

Princess Sayn-Wittgenstein was collaborating with him at this time on many works. She was desirous of marrying the musician, who did not care to be joined to her, and to escape the match he retired to Rome, where he was ordained in 1865 by Cardinal Hohenlohe, and joined the Franciscan order. He received pupils gratis, and taught for several months of each year at the Hungarian Conservatory, Budapest. The last ten years of his life were spent at Bayreuth, where he died July 31, 1886.







# Famous Composers



## FELIX MENDELSSOHN-BARTHOLDY

Monograph Number Two in The Mentor Reading Course



HE life of Felix Mendelssohn strikes one because of its remarkable activity, begun at a very early age. The son of a wealthy banker, he was born at Hamburg on February 3, 1809. As the French occupied Hamburg in 1811, it was necessary for the Mendelssohn family to move to Berlin, where Felix received his first training from his mother.

At the age of eleven Felix was composing with extraordinary rapidity, producing sixty pieces during the first year of composition, and the next year he was writing opera.

The Mendelssohn family had established the custom of holding musical festivals in the dining room of their home on alternate Sunday mornings. The music was rendered by a small orchestra under the direction of Felix. For each of these festivals the boy had some new composition. Thus, at the festival on his fifteenth birthday a private performance of his first three-act opera was held.

At the age of sixteen his father took him to Paris, where he met Rossini and Meyerbeer and other well known composers. With these men he worked and discoursed on music as if he were their equal in experience.

When only a little over seventeen he completed "A Midsummer Night's Dream," which made an immediate success. During 1829 the composer made his first of ten trips to England, where "A Midsummer Night's Dream" was produced. On this occasion the director of the performance left the entire score in a coach on his return from the theater; but Mendelssohn wrote another from memory without a single error.

The next few years were full of activity. Mendelssohn produced many compositions, and filled the position of director of music, first at Düsseldorf, then at the Gewandhaus, Leipsic. The latter position was the highest honor in the German music world.

In 1837 he was married to Cecile Charlotte Sophie Jeanrenaud, (zhon-ren-no) whom he took on his concert tours, and it was during a tour in England with her that he received a call to Berlin from the king of Prussia. He left Berlin with the title of Kapellmeister.

The worry of his Berlin duties, a number of which he frankly told the king he could not fill, on account of the work at the Gewandhaus, began to wear on his health. Despite his weakened condition, he continued to do things. In 1843 he opened a college of music. Three years later he introduced Jenny Lind at the Gewandhaus, and then made a tour with her in England.

His activity was telling on his failing health, and when he reached Frankfort in 1847, returning from England, the news of his sister Fanny's death caused him to collapse in the street. Five weeks later he had sufficiently recovered to take a trip with his family to Interlaken, where he remained until September, when he returned to Leipsic and lived in privacy.

On October 9 he asked Madam Frege to sing his latest songs. She left the room to get some lights, and on her return found him insensible. He lingered until November 4, when he died in the presence of his wife, his brother Paul, and three friends. A cross marks the site of his grave in Berlin.





# Famous Composers



## FRANZ SCHUBERT

Monograph Number Three in The Mentor Reading Course



F all the great masters of music, Franz Schubert had the least instruction of any. His life was full of the gloom and sorrow that over hung careers of so many of the earlier composers.

He was born in Vienna, January 31, 1797, one of a family of fourteen, nine of whom died in infancy. His first music lessons were given by his father on the violin and by his brother on the pianoforte. In 1808 he was sent to preparatory school; but could not stay after 1813, as he had failed in examinations. Although the Emperor of Austria offered him a scholarship, he refused it.

He began composing at the age of sixteen, and at twenty-five had written over 600 pieces. He had much difficulty with the publication of his works; but finally succeeded in making a commission arrangement with a publishing house.

Just how he lived from 1813 to 1818 no one knows. His music was not published until after that time, and he never appeared in public. It was not until the middle of 1818 that he was engaged as teacher for the family of Johann Esterházy. He called on Beethoven with some songs that he had dedicated to that great master. Beethoven was so deaf that all conversation had to be carried on by pencil and paper. Schubert was so bashful that Beethoven's first remark about some of the variations caused him to lose his head. He rushed from the house in terror. This was in 1822.

The next two years were full of disappointment; for he met with failure at the first production of "Alfonso and Estrella." This broke his health. He left Vienna with the Esterházys for six months, and returned in somewhat better condition.

By 1826 there was a moderate demand for his songs, but an almost total ignoring of his larger works. His application for Kapellmeister was rejected, and also that for director in the Hoftheater. Just before Beethoven's death he paid a second visit to the great master and found him favorably inclined toward his work. Three weeks later he was pallbearer at Beethoven's funeral.

March 26, 1828, was the date of his first public concert of his own compositions. This netted him one hundred and sixty dollars. In the fall of the same year he fell ill, and died November 19. He was buried in Währing, "three places higher up than Beethoven." A marble tomb, with a bust of the composer placed between two columns, marks his grave.





ROBERT SCHUMANN



# Famous Composers



ROBERT SCHUMANN

Monograph Number Four in The Mentor Reading Course



ALTHOUGH Schumann had begun to take a hand at composition before he was seven years old, he did not begin a real study of music until he was twenty. He was born at Zwickau, June 8, 1810, and lived there until 1826, when he began the study of law at the University of Leipsic. He wrote verse when at the University, and read more poetry and literature than law. In 1830 he took up the study of music under two masters. Herr Wieck was his teacher of pianoforte, and Heinrich Donn of composition.

Although he had already composed a great deal, it was not until after 1840 that he studied harmony. Friends calling on him and his wife one evening said that they found the master and his wife "studying Cherubini's counterpoint for the first time."

His opportunity to become a virtuoso was lost when he lamed the fourth finger of his right hand while trying to perform a "stunt" in practising. Schumann believed that he could train himself to reach beyond an octave by the use of his fourth finger, and it was in an attempt to do this that he disabled his hand.

With his pianoforte master Wieck, he founded a music journal, which he edited alone from 1835 to 1844. He attempted concerts in Vienna in 1838; but he failed and returned to Leipsic. In 1840 he received the degree of Ph. D. from the University of Jena (yay'-na.) He married Clara Wieck in the same year, although her father objected strongly to the match. His wife, under the name of Clara Schumann, became one of the most famous pianists and teachers in Europe. So the musician's fame went to his wife; while Schumann made fame for himself as a composer. He became teacher of score reading in the college that Mendelssohn founded at Leipsic in 1843, and in 1847 conducted the Liedertafel. In 1850 he succeeded Ferdinand Hiller as general music director of Düsseldorf.

Owing to insanity, which threatened him as early as 1833, he had to resign in 1853, and in 1854 he jumped into the Rhine. He was committed to an asylum at Eendenich, where he died July 29, 1856. He was buried in Bonn. A simple headstone marks his grave.



FREDERIC CHOPIN





# Famous Composers



## FREDERIC FRANÇOIS CHOPIN

Monograph Number Five in The Mentor Reading Course



MAGINE a delicate man of extreme refinement of mien and manner, sitting at the piano and playing with no sway of body and scarcely any movement of the arms, depending entirely upon his narrow, feminine hands and slender fingers!"

This is the picture of Chopin as seen by an amateur pupil. This great pianist, the inspiration of Liszt and the expounder of Polish dance music and national songs, was born at Zela Zowa Wola, near Warsaw, March 1, 1809. He was supported at college at Warsaw by an annuity of one hundred and twenty dollars, the gift of Prince Antoine Radsiwil, who had written music for Goethe's "Faust."

The friendship of the prince is what brought Chopin into the circle of the most graceful and refined society of the early nineteenth century, that of Poland.

At nineteen Chopin made his début as a pianist in Vienna. Robert Schumann heard him play his first piece, "Don Giovanni Fantasie," which led him to remark that the pianist was "the boldest and proudest spirit of the times." Just after this same concert the leading German musical journal said, "M. Chopin has placed himself in the first rank of pianists," and praised "his delicacy of touch, his rare mechanical dexterity, and the splendid clearness of his phrasing."

In 1831 he stopped at Paris when on his way for an intended tour in England. He stayed there and made that city his permanent home. It was at this time that he met Madame Dudevant, better known by her literary pseudonym, George Sand, who was destined to have a great influence on his life.

Six years later, in failing health, he went to Majorca, where he recovered for a time, due to the constant attention and tender care of George Sand. However, in 1840 the pulmonary disease attacked him again, and the last years of his life were a constant struggle against ill health.

Chopin brought a new spirit into music, a new feeling and a new technic into piano playing. He was regarded with admiration not unmixed with awe. As his life drew near its end the music world watched and worshiped him as it might a divine spirit. He died October 17, 1849.



JOHANNES BRAHMS



# Famous Composers



## JOHANNES BRAHMS

Monograph Number Six in The Mentor Reading Course



HE life of Johannes Brahms was an unsettled and wandering one. It was not until his later years that he chose a definite city for his home.

He was born in Hamburg, May 7, 1833, the son of a bass viol player in a theater, who was his first teacher. His life was uneventful until the age of twenty, when he began his public career with a concert tour in company with Remenye, the Hungarian violinist.

Joachim, (yo-ah'keem) the famous student of Mendelssohn, attended the concert at Gottingen, where Brahms was to play the "Kreutzer" (kroit-ser) sonata of Beethoven. The piano turned out to be a semitone below the required pitch. Brahms played the piece from memory, transposing it from A to B flat. Joachim discerned what the feat implied, and after the concert introduced himself to the pianist, laying the foundation of a lifelong friendship, through which Brahms met Liszt and Schumann. The latter, after hearing but a few of his compositions, pronounced him "the master of the music of the future."

The Prince of Lippe-Detmold engaged him as choir director and music master in 1854. He kept the position a few years and then resigned. He then wandered about, giving occasional concerts at Hamburg and Zurich. In 1863 he was appointed director of the Singakademie; but resigned within a year.

He seems to have had no public activity or settled work for the next four years, when he went on concert tour with Joachim, and later with Stockhausen. In 1871 he began to direct the concerts of the "Gesellschaft der Musik-freunde," which he continued to do until 1874. He spent the remainder of his life in Vienna, whence he took journeys to Italy in the spring and Switzerland in the summer.

He refused to go to England to take an honorary degree, Doctor of Music, offered by Cambridge University. In 1881 the University of Breslau conferred an honorary Ph. D. on him. Before his death he was granted two more honors. He was created a knight of the Prussian order, "Pour le Mérite," in 1886, and he gained the freedom of his town in 1889. He died at Vienna, April 3, 1897.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

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# EGYPT, THE LAND OF MYSTERY

By DWIGHT L. ELMENDORF

THE MENTOR • DECEMBER 1, 1913  
DEPARTMENT OF TRAVEL



## MENTOR GRAVURES

CAIRO  
THE PYRAMIDS

THE SPHINX  
LUXOR

KARNAK  
THE DAM AT ASSOUAN

IT is no wonder that the Egyptians through all their history have worshiped the Nile; for that marvelous river is the spine, the marrow, and the life of Egypt. Indeed, it is Egypt; for living Egypt is only a narrow strip twelve or fifteen miles wide,—simply the banks of the Nile. Herodotus called Egypt “the gift of the Nile.” The river nourishes and controls the land. All along that waterway are to be found wonders and mysteries of the past. The mind balks in contemplation of the monuments of Egypt. They whisper messages from so far distant a time that we stagger in trying to grasp their meaning.

A visit through Egypt usually begins with Cairo. And it is just as well that it is so; for in Cairo there is much that is modern and much that is familiar to the English traveler. It is, therefore, a good way for the visitor to break into ancient Egypt. In Cairo modern people mingle with the sons of ancient Egyptians. The English soldier is to be seen almost everywhere, and in front of Shepherd’s Hotel you may at times almost forget that you are in Egypt.

That is because you are bound down in Cairo, mingling with your own fellow visitors and too close to hotel life. Get up early in the morning, and go to the top of the hill known as the Citadel, and there you will get an impression of an Egyptian city. Look at one of the greatest

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## EGYPT, THE LAND OF MYSTERY

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TOMBS OF MAMELUKES, CAIRO

buildings, the Mosque of Mehemet Ali. It is called the Alabaster Mosque. There is a great deal in modern Egypt that is imitation. That is the reason that this building of pure alabaster is to be valued. Its interior is rich and beautiful in design.



MUSKI CORNER AND MINARET, CAIRO

### CAIRO AND ITS SURROUNDINGS

Stand on the parapet of the Citadel, and look over Cairo, and see the sun rise. Far in the distance is a sandstorm. Many people in the United States think that the weather in Egypt is as clear as crystal always. That is a great mistake. The days there are rarely as clear as American clear days. In January, February, and March you are likely to have sandstorms, or the sirocco, or wind from the desert, which almost obliterate the sun.

Down by the edge of the desert is the Dead City. The tombs there and their interiors are wonderful. The beautiful buildings have been allowed to decay. It is an oriental peculiarity not to repair anything.

On the other side of the Citadel are the tombs of the Mamelukes. I advise anyone going to Cairo to visit these tombs; for they contain very curious sarcophagi, and the tomb mosques are interesting, each of them being surmounted by a picturesque dome.

Our modern expositions and fair grounds would not be complete without "the streets of Cairo." As we know, a bit of street life is shown, more or less accurately—chiefly less. A fairly correct impression of Egyptian street life is, however, created by such artificial reproductions. One of our pictures will no doubt recall these exposition impressions. The genuine old streets of Cairo are fascinating. Some are so narrow that the traveler must go on foot, or on a donkey. The shops are almost within arm's reach on both sides, and many of them are temptingly at-

# EGYPT, THE LAND OF MYSTERY

tractive. There on one side they make famous leather goods; on another they sell glassware. Be careful not to buy unless you know how to bargain.

## THE STREETS OF CAIRO

You must go to these little streets to find the bazaars if you want to buy anything; for the great street of the Arab quarter, the famous Muski, is not any longer a thorough Cairo street. Big shops and department stores have crept into it.

Stand for a moment on the corner of this great street and see a little bit of the Arab life of old Cairo. It is a busy city. There goes a carryall (a camel), an entire family on its back, except the husband, who walks by the side. This man coming down with a strange sack on his back is a walking fountain. The sack is filled with something sweet and sticky which he calls "sweet water." It is not pleasant. The genuine water carrier of the old school goes to the river, fills his jar, and then goes through the streets shaking his cup in his hand with a chink. It is plain water that he peddles. I should not advise one to drink either of these beverages. Then there are the bread venders of Cairo, who walk the streets carrying bread on their heads and crying out their wares.

Cairo is full of interesting mosques. The oldest and most celebrated is the Mosque of Omri. It is one of the earliest of Mohammedan temples in Egypt. They have a service there but once a year, when the khedive himself comes. The interior seems a veritable forest of pillars. One of these is a most remarkable pillar. I



BAZAAR STREET, CAIRO

Where the most interesting shops are found.



THE CITADEL, CAIRO

Built, 1176-1207, of stones taken from the Pyramids.

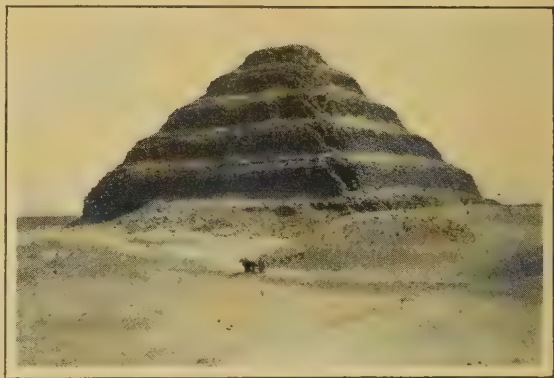


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# EGYPT, THE LAND OF MYSTERY

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will tell the story of it as my boy Mohammed Mousa told it to me: "This pillar very important one—very holy. This pillar sent by Mahomet here; for when Omri come to build this mosque Mahomet so pleased he sent pillar from Mecca. The pillar come here. He find no other pillar from Mecca here; so he get lonely and fly back. Mahomet very angry, and send pillar back. Second time he fly back. Mahomet then get very angry, draw his sword, and strike pillar, and tell Omri to put pillar in prison. So he put it in prison, and it stand there." That is the story that they all believe.



THE OLDEST PYRAMID, SAKKARA

## THE PYRAMIDS

The road leading down to the old Nile gate is a very beautiful one. Crossing the bridge there, we see the picturesque Nile boats, like the lateen boats of the Mediterranean. The avenue leads out to the pyramids, and there in the far distance you can see them,—those golden cones about which is wrapped so much of Egypt's history and mystery. The first sight of the pyramids naturally means much to any intelligent traveler. It makes no difference how much you have read, how much you have heard of them, you cannot be disappointed. It is said that the pyramids will last as long as the world, and they certainly look it. They



DISTANT VIEW OF PYRAMIDS, WITH THE NILE

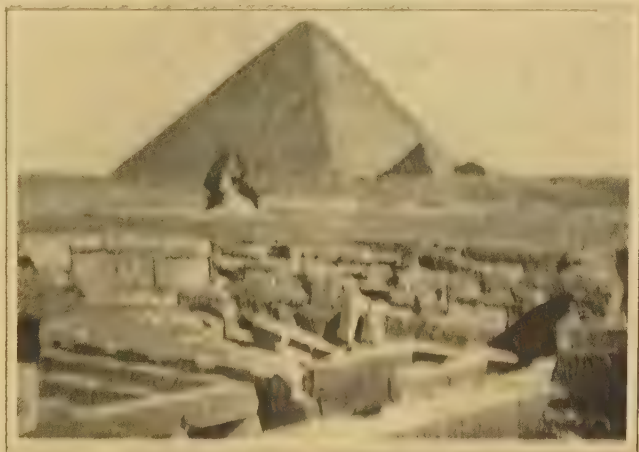
represent to us the life of the world stretching back into the dim past; and, in their imposing solidity, they seem to give assurance of lasting to eternity. There are four of the pyramids in this group; though the mind naturally dwells on the largest,—the Pyramid of Khufu or Cheops. And to think that these are the works of man, and that they are tombs of the kings who lived and reigned some-

# EGYPT, THE LAND OF MYSTERY

where about fifty centuries ago! The Great Pyramid of Cheops is 480 feet high and covers an area of thirteen acres, each side being 755 feet. The dimensions of this astounding work are almost mathematically exact. It is built of over two million blocks of limestone, and they are fitted together with the nicety of masonry. How could these wonderful structures have been erected? that has been the question of modern engineers. It has been suggested that an inclined plane of earth was constructed, and that the blocks were dragged by men to the top, the inclined plane being added to and raised for each layer. Then, when the pyramid was complete, the inclined plane of earth might have been taken away. This, however, is only a theory. Nothing is known of the methods employed. Originally the sides of the pyramid were smooth, and a little of this outer facing is still in place. These prism-shaped blocks were taken away from time to time for building purposes in Cairo.

People climb the pyramid, and also go inside. In the very heart of the Great Pyramid is a tomb chamber, where we see the empty coffin of Cheops or Khufu. The tomb was rifled long ago, and no one knows where the king's ashes are.

Ascent to the summit of the Great Pyramid means arduous climbing, but it is worth while simply for the view it affords of the desert. Most of us imagine the desert as a level of white sand. I thought so until I saw it from the summit of this pyramid. The desert stretches off in long waves, and does not seem like a plain, but rather like the rolling ocean.



GIZEH

Great Pyramid, Sphinx, and Temple of Armachis.

## THE SPHINX

Not far from Cheops we see above the waves of sand a rough-hewn head that stuns us mightily. No one can forget the first impression of the Sphinx. It stands for something unique in history and in knowledge. No one with a spark of reverence in his nature can stand before that great stone face without a feeling of awe. There will be little that he can say—the most reverent ones say nothing. There before you is that half-buried, crouching figure of stone about which you have read and heard so



THE SPHINX

From a drawing showing the front uncovered by sand.

much. The paws are covered by sand. It is only by industrious shoveling and digging that the desert is prevented from rising on the wings of the wind and completely burying the great figure.

The Sphinx is the symbol of inscrutable wisdom, and its lips are supposed to be closed in mysterious silence,—knowing profoundly, but telling nothing. These are, however, mere impressions. Facts are the important things. No one knows how old the Sphinx is. It is supposed to have been made during the middle empire; but later investigations seem to prove that the Sphinx existed in the time of Cheops, which would mean that it is even older than the Great Pyramid. The Sphinx was made out of living rock, and the dimensions are as follows: Body, 150 feet long; paws, 50 feet long; head, 30 feet long; face, 14 feet wide; and the distance from top of head to base, 70 feet.

It must have been an imposing monument when constructed; for then it stood in position to guard the valley of the Nile, and about it was Memphis, the great city of Egypt—Memphis now past and gone. Memphis was once the capital city of the Pharaohs, and is said to have been founded by



FALLEN STATUE OF RAMESES, MEMPHIS



# EGYPT, THE LAND OF MYSTERY

Menes. In its day of glory it was a prosperous and well fortified city. About 1600 B.C. it was supplanted as capital by Thebes, and the glory of Pharaoh's court was transferred to the southern city.

## THEBES

The most flourishing period in the history of Thebes was between 1600 and 1100 B.C. Thebes in turn fell into decay, and is now only a small place visited in the course of a trip to Luxor and Karnak. The situation of Thebes is interesting. It lies in the widest section of the Nile Valley, with a broad plain on the west stretching off to the Libyan Mountains. On this plain are the famous statues known



THE COLOSSI OF MEMNON

These two gigantic statues stand near the approach of the Temple of Amenophis. One of them is known as the Vocal Memnon. Inscriptions on the vocal statue record the visits of those who were with Hadrian, and of others, and relate that they heard the voice of Memnon. The Colossi are of hard gritstone, monolithic, and forty-seven feet in height, with pedestals twelve feet high. They represent Amenophis III, seated on his throne, and are sixty feet apart.



MEMPHIS

Front of the second court of the Ramesseum.

as the Colossi of Memnon. Across the Nile, on the east bank, stand the ruins of Luxor and Karnak, and beyond them to the east are the Arabian hills.

Notable monuments on the west side are the temples of Seti I, Rameses II and III, which bear the names of El Kurna, the Ramesseum, and Medinet-Abu. Lying by the side of the Ramesseum is the fallen Colossus of Rameses II, the largest statue in Egypt. It is made of pink granite, and is about sixty feet in height—or length, we should now say, since the statue is prostrate.

## LUXOR

Not far from Thebes is the village of Luxor: not much in

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## EGYPT, THE LAND OF MYSTERY

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itself, but just a place to stay while visiting the temples. It is pleasing to note that they have done a good work there in raising the embankment in the hope of keeping the Nile water out of the temples. The bank is steep; for the Nile rises high every year. In olden times these temples were evidently protected from the water by some means; but now it rises half up over them. The Temple of Luxor is one of the most beautiful and interesting in Egypt; though not so imposing as the Temples of Karnak. As you approach you can only see a part of it; for there is a



RAMESES STATUES AT LUXOR

fence up there, and if you want to go through you have to show a ticket. A so-called "monument ticket" can be obtained from the government for about six dollars a year, and this will enable a visitor to see every monument in Egypt. The fund thus raised is used to save the monuments, and every penny of it goes to that work.

The beauty of the Temple of Luxor is in its splendid colonnade. It

must have been superb when in good condition, with colors fresh and bright.

### KARNAK

The Temple of Karnak, too, is a distinguished mass of columns, the most imposing structure of its kind in existence. It was erected by Seti I and his son, Rameses II. Amenophis also had a hand in the building of it. They were great builders in those days, and all their plans were conceived on a vast scale. The ruins of Karnak are magnificent. Some idea of the impressive character of their columns may be gathered from the following statement: There are 134 great columns forming the central aisle, 12 of these 62 feet high and 12 feet thick, the rest of them 42 feet high and 9 feet thick. You will notice traces of color, and can gather from that what the temple must have been in its full glory. On a recent trip I found some German artists at Karnak, and suggested that if they would get some water and throw it over the columns they would obtain the effect of the true coloring. A good color chart of these columns has now been secured, showing them as they



MOONLIGHT ON THE NILE

Reproduced from a night photograph taken near Luxor.



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# EGYPT, THE LAND OF MYSTERY

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LUXOR, FROM OPPOSITE BANK OF THE NILE

were three thousand years ago. On its outside walls sculptures tell the history of the splendid conquests of the kings that erected the structure.

Egypt is a country of impressive temples and monuments, the interest of which has not been exhausted by a library of books on the subject. A trip through Egypt is not complete without a visit to the Ramesseum and that unique monument, the Temple of Denderah. The latter is a building set apart in architectural and in historic interest. It is not imposing; but it has an appeal that the other temples have not. It was a place of mystery. Its inner chamber, the sanctuary of Denderah, was sacred to Pharaoh himself.

## THE GREAT DAM AT ASSOUAN

As one goes up the river visiting these strange monuments, he finds at the first cataract of the Nile an imposing object of modern interest.



**EUERGETES GATE, KARNAK**  
A splendid example of the Egyptian  
square arch form.

This is the dam at Assouan, one of the greatest feats of engineering in the world. The dam, which was completed in 1902, is a mile and a quarter long. It holds back the waters of the Nile, and supplies the reservoir, from which the waters are led into irrigation canals. The benefits of this great dam are felt from its location at the first cataract all through the farms and fields that skirt the Nile clear to the delta, six hundred miles below. It has made acres fertile that had been barren. It also, of course, has relieved the burden of the poor workmen at the shadoofs who dipped water for irrigation. Moreover, the dam has improved the conditions of transportation on the Nile; for it has disposed of the first cataract, where boats formerly had to be pulled through the rapids by men. Now the

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## EGYPT, THE LAND OF MYSTERY

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vessels go into a canal, and are conveniently and promptly lifted up through four locks to the level of the upper Nile.

The visitor should not leave Egypt till he has seen Philæ, with its beautiful temples, ruined walls, and colonnades. It is a sight for artists to draw and for us to dream of,—Philæ apparently afloat; for now the Nile water has penetrated the halls of its temples and surrounded its beautiful columns.

On returning from the upper Nile a visitor should go to the new National Museum at Cairo. He may have visited this interesting place before he took the Nile trip; but he will know more on his return. The valuable collection of Egyptian antiquities there in the museum will mean more to him. Months could be spent with profit in this building. It contains one of the richest and most interesting collections of historic remains in the world—the result of years of exploration, excavation, and the intelligent study of eminent scholars. There before you are the relics of ancient Egypt. There are the statues, mummies, and other antiquities that the government has collected. In them you may read the history of ancient Egypt and learn to appreciate the life, literature, and art of Pharaoh's time.



THE ISLAND OF PHILÆ

This picture shows the beauty of Philæ before the waters of the Nile rose about it. Since the building of the great dam at Assouan the temples of Philæ are half under water.

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SUPPLEMENTARY READING.—“Modern Egypt and Thebes,” Sir Gardiner Wilkinson; “A Thousand Miles Up the Nile,” A. B. Edwards; “Egypt,” S. Lane-Poole; “A History of Egypt from the Earliest Times to the Persian Conquest,” J. H. Breasted; “A Short History of Ancient Egypt,” P. E. Newberry and J. Garstang; “The Empire of the Ptolemies,” J. P. Mahaffy; “Egypt in the Nineteenth Century,” D. A. Cameron; “Modern Egypt,” Lord Cromer.

# THE MENTOR

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## Editorial

It was no easy matter for Mr. Elmdorf to present the subject of Egypt in an article of only 2,500 words. He has confined himself in his characteristic interesting manner to the impressions of a traveler. Of the great store of archæological treasures in Egypt, the monuments, statues, tablets, tombs, inscriptions—in fact all that is comprehended under the name Egyptology—Mr. Elmdorf could say nothing. These are subjects for the historical student rather than for the traveler. And they will be taken up in turn in The Mentor of some later date when we will approach the subject of Egypt from the standpoint of the historical student. There is, however, one question that readers of Mr. Elmdorf's article are apt to ask—in fact ordinary curiosity would prompt the inquiry. The monuments of Egypt are covered with historic records in the form of inscriptions. These records are hieroglyphic. They are what some people call "picture writings." The natural question is "How were these hieroglyphics deciphered." The answer is interesting, and it seems to us that both question and answer belong in the number of The Mentor with Mr. Elmdorf's article.

★ ★ ★

The River Nile separates at its delta into two branches. The eastern stream enters the Mediterranean at Damietta. The western stream enters the great sea at Rosetta. It was near this latter town that an officer in Napoleon's army dis-

covered, in August, 1799, the key to Egyptian hieroglyphics. It is called the Rosetta Stone, and it is now in the British Museum.

★ ★ ★

For years the hieroglyphic was an unknown language, and the history of Egypt, except such as is contained in the Bible, was a blind book. The Rosetta Stone was found to contain an inscription in three different languages—the Hieroglyphic, the Demotic, which was the common language of the Egyptians, and the Greek. When these inscriptions were examined, it was discovered that they were each a translation of the other. There, then, was the clue which opened up the whole field of Egyptian history.

★ ★ ★

Dr. Young, in 1814, began the work of deciphering hieroglyphics by this clue. He worked on various inscriptions, especially the pictorial writings on the walls of Karnak. The value of this discovery may be appreciated when we consider that its discovery has enabled scholars to translate hieroglyphics almost as easily as they would any of the classic writings. The actual inscription on the Rosetta Stone is not so important in itself. It is a decree issued in honor of Ptolemy Epiphanes by the priests of Egypt assembled in a synod of Memphis on account of the remission of arrears on taxes and dues. It was put up in 195 B. C. Since the discovery of the Rosetta Stone other tablets containing more important inscriptions have been found, but the unique value of the Rosetta Stone lies in the fact that it contains a corresponding Greek inscription, thereby affording a clue to the meaning of the hieroglyphics.

★ ★ ★

The stone is black basalt, three feet seven inches in length, two feet six inches in width, and ten inches thick. After it was found by the French it was transferred to the British, and in 1802, it was brought to England, where it was mounted and placed in the British Museum.

★ ★ ★

The Rosetta Stone is a corner stone of Egyptology. And the revelations of early Egyptian history and life, brought to light by means of it, have cleared some of the mystery of Egypt and have made known much of its history.







CAIRO is the capital of modern Egypt, and the most populous city in Africa. By the Arabs it is called Maṣr-el-Qâhira or simply Maṣr. It is situated on the Nile, extending along the east bank of that river for about five miles. Cairo itself is really the fourth Moslem capital of Egypt. The site of one of those which

preceded it is partly included within its walls, while the other two were a little to the south. Jauhar or Gohâr-el-Kaid, the conqueror of Egypt for the Fatimite calif El-Moizz, in 968 founded El-Qâhira, "The Victorious." This name was finally corrupted into Cairo.

The city was founded on the spot occupied by the camp of the conqueror. It grew larger and more important as the years went by. In 1175 the Crusaders attacked Cairo; but were repulsed. The town prospered; but in 1517 it was conquered by the Turks. Thereafter it declined. The French captured the city in 1798. The Turkish and English forces drove them out in 1801, and Cairo was then handed over to Turkey.

A few years later Mehemet Ali became the Turkish viceroy. This man was a bold and unscrupulous schemer. He was born in Macedonia, and became colonel of the troops of the Turkish sultan and was stationed in Egypt. In 1805 he was appointed governor. Two years later England tried to get possession of the country; but he foiled the British.

The Mamelukes, the former rulers of Egypt, had been conquered by Napoleon, and were forced to acknowledge Mehemet Ali as master of Egypt. But they were still powerful, and their plots hindered the plans of the ambitious viceroy. So one day in 1811 Mehemet gave a great feast in the citadel in Cairo, to which the Mamelukes were all invited. Four hundred and

fifty of them accepted and rode, a magnificent cavalcade, up to the citadel through a deep, steep passageway leading from the lower town.

The lower gates of the street were suddenly closed. Behind the walls were the armed men of Mehemet Ali. Point-blank they fired into the crowd of horsemen. The slaughter was kept up until all were dead. Tradition says that one man escaped by leaping his horse over a wall. Thus Mehemet became ruler indeed of Egypt.

Under his rule Cairo grew up. He is supposed to have watched over the welfare of his people; but, according to one historian, "they could not suffer more and live."

Ismail Pasha, the first of the khêdivès, (keh-deevès') modernized Cairo. Coming from Paris filled with progressive but reckless ideas of civilization, he resolved to transform the ancient city by the Nile into an African metropolis. The festivities he organized on the occasion of the opening of the Suez Canal in 1869 are said to have cost twenty million dollars. He built the opera house of Cairo, and had Verdi, the famous composer, write the opera, "Aida," especially to be produced there in 1871. His extravagances plunged Egypt into debt, but in 1882 Cairo was occupied by the British, and under their rule Egypt came gradually from under this heavy burden of indebtedness.







ALL things fear Time; but Time fears the Pyramids," says the ancient proverb. The pyramids are for eternity. They alone of all man's works seem able to conquer time. They are mute witnesses to the greatness and majesty of Egypt five thousand years ago. The Egyptian pyramids are royal tombs, the burial vaults of

kings. A pyramid was constructed of horizontal layers of rough-hewn blocks with a small amount of mortar. The outside casing was of massive blocks, usually greater in thickness than in height. Inside of each pyramid, always low down, and usually below the ground level, was built a sepulchral chamber. This room, which contained the body of the king, was always reached by a passage from the north, sometimes beginning in the pyramid face, sometimes descending into the rock on which the pyramid was built. To build but a single one of these huge tombs must have taken thousands of slaves many years, and there are seventy-six of them in existence today. What a record of toil and suffering for the vanity of kings!

The oldest of these pyramids is the Step Pyramid of Sakkara. It is supposed to be the oldest building of stone in the world. It lies near the vanished city of Memphis, the capital city of King Menes, the first Egyptian monarch whose name is known to history, and the founder of the earliest known dynasty, variously estimated to have been from 5702 to 2691 B. C.

The greatest and most famous pyramid is the Pyramid of Khufu (Cheops) at Gizeh. It was originally four hundred and eighty feet high; its base covers an area of

thirteen acres; and each side is seven hundred and fifty-five feet long. The ancient builders were so accurate in their work that modern engineers have discovered an error of only sixty-five one-hundredths of an inch in the length of the sides of the base, and of one-three-hundredth of a degree in angle at the corners. The base is practically a perfect square.

The Pyramid of Khufu is the only surviving wonder of the Seven Wonders of the ancient world. One hundred thousand men worked for twenty years to build this tomb, which contains two million three hundred thousand limestone blocks, of an average weight of two and a half tons. How the tremendous undertaking was ever accomplished is one of the mysteries of the world. But even this huge tomb was no protection against robbers. The body of King Khufu has disappeared, stolen from its famous resting place centuries ago.

To ascend the pyramid one has to climb steps, narrow and about three feet apart. For a small fee the Arabs help the tourist to the top, from where the view is well worth the trouble. The blocks that formed the point of the pyramid have been removed, and the summit is a level platform thirty-six feet square.



**B**ATTERED and broken by the attacks of time and man, buffeted by the desert winds, flat faced, and almost featureless, the Sphinx is still the possessor of its mighty secret—the mystery of the ages. “It is still able to express by the smile of those closed lips the inanity of our most profound human conjectures.”

Everyone knows about the Sphinx at Gizeh near the Great Pyramids. This is proved by the common use of the word “sphinxlike,” applied to that which holds, but will not disclose, mystery. But not everyone knows the reason for the form of the Sphinx, half human and half beast.

Sphinx is the Greek name for a compound creature with a lion's body and a human head. The Greek sphinx had male wings and a female bust. The sphinx of Egypt was wingless, and was called “Androsphinx” by Herodotus. In Egypt the sphinx was usually designed as lying down. The heads of the Egyptian sphinxes are royal portraits, apparently intended to represent the power of the reigning Pharaoh.

The most famous sphinx is the great Sphinx of Gizeh. No one knows who formed this gigantic figure of mystery nor when it was made. It was cut from a ridge of natural rock, with patches of

masonry here and there to carry out the effect. The body is one hundred and forty feet long, and it faces eastward, looking out over the valley of the Nile. It has been said that the Sphinx was probably intended to be the guardian of the entrance to the Nile Valley.

The name of the Sphinx in Egyptian was “Hu.” The inscriptions in the shrine between its paws say that it represented the sun god Hormakhu.

In the long past days of Egypt's grandeur the Sphinx was a central feature of the grandest cemetery the world has ever seen. This was the cemetery of Memphis, the metropolis of Egypt. The city of Memphis was the chief city of King Menes, who founded the earliest known dynasty. Now the only things that mark the site of the vanished metropolis are two colossal but fallen statues of Egypt's vainest king, Rameses II, the Great.





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## EGYPT, THE LAND OF MYSTERY

### *The Temple of Luxor*

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#### FOUR

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THE ancient Egyptians had a great many gods; but the greatest of all was the Sun God. His name was Amun, and this meant "the hidden or veiled one." All worship of this god was mysterious and shrouded in darkness. In that way the priests held their power over the people. It was at old Thebes that the greatest temples of

the Sun God were built. For about two thousand years Thebes was the capital of the powerful Egyptian Pharaohs. It was called Weset and Nut, which means "The City." The Greeks gave it the name of Thebai. Now this once great and important city has disappeared except for its ruins.

The little village of Luxor occupies the southern part of ancient Thebes. It is on the east bank of the Nile, four hundred and fifty miles from Cairo. Its name, Luxor, is a corruption of the Arabic El-Kusur, meaning "The Castles," and referring to the many-columned courts of the abandoned temples.

The great king of Egypt, Amenophis III, built the temple of Amun about which Luxor has grown up. He did not finish it, and Rameses II added to it a huge columned court. But this temple was never altogether completed. Still, it measures almost 900 feet from front to rear.

Rameses II also erected outside some colossal statues and a pair of obelisks. One of these obelisks now stands in the

Place de la Concorde in Paris. It was taken there in 1831.

The chief religious festival of Thebes was that of "Southern Opi," the ancient name of Luxor. The sacred ships of the gods, which were kept in the temple of Karnak, were then taken in procession to Luxor and back.

Most of the old village of Luxor lay inside the courts of the temple. The Christians built churches within the temple. Luxor was also called Abul Haggag, from a Moslem saint of the seventh century. His tomb stands on a high heap of debris in the court of Rameses.

Today Luxor is a tourist center, and several fine hotels have been erected to accommodate the many visitors to the famous ruins. Nearly all the debris has been cleared away by the *Service des Antiquites*, which took up this work in 1885. Most of the natives thereabout are engaged in the manufacture of forged antiques, which they sell to the unwary traveler.







LITTLE village with a big ruin,—that is Karnak. Karnak itself is a town of only twelve thousand people in upper Egypt, which has given its name to the northern half of the ruins of ancient Thebes.

The most important of these ruins are the ruins of the temple of Amun. These are to other ruins what the Grand Can-

yon of the Colorado is to other gorges.

Many of Egypt's kings contributed to build the temple of Amun at Karnak.

Karnak represents colossal antiquity. Here are to be found the highest columns on earth. They are one hundred and thirty-four in number; but many have crumbled and fallen to earth. The large columns were nearly twelve feet thick and sixty-two feet high. On top of each a hundred men could have stood. Each column was made up of many half-drums put together, and on them are raised reliefs, once painted with bright colors, picturing the events in the reigns of the various kings of Egypt. But now their glory has departed. The walls of the temple have fallen, and all that we can see is a mass of ruins, resembling the litter of an avalanche.

Tribute from all the world once poured into the coffers of the priests of Amun.

The Egyptian kings gave them a great share of the spoils of their conquering raids, and Rameses III gave ninety thousand of his prisoners of war to them for slaves. Finally these priests became so rich and powerful that the high priest of Amun took the throne and became ruler of the Egyptians.

In 1899 a great calamity came upon the ruins of the temple. Eleven of the standing columns fell. These were all restored by 1908, and the work of excavation, strengthening, and reconstruction is still going on.

Beside the temple of Amun at Karnak there are two other ruins of importance. A temple of the god Mut, built by Amenophis III, and restored by Rameses II and the Ptolemys, has almost disappeared, except for a well preserved gateway and the plan of the foundations. The other ruin, the temple of Khuns, was built by Rameses II and his successors.



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## EGYPT, THE LAND OF MYSTERY    *The Dam at Assouan*

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SIX

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HERE are many ancient and awe-inspiring monuments in Egypt; but one work of modern times there does not suffer in comparison with the greatest things that the Pharaohs have left us. The tombs, the pyramids, and the obelisks were built at the cost of terrible suffering, merely to satisfy the vanity of

selfish kings; but this great work has given life to the land, enriched the population, and made their labor far lighter. It is the dam at Assouan.

Assouan, or Aswan, is a town of upper Egypt on the east bank of the River Nile below the first cataract. It has of late grown very popular as a winter health resort, and many large modern hotels are now situated there.

At the beginning of the cataract, three and a half miles above the town, is the dam of Assouan. This is a mile and a quarter long from shore to shore. It was finished in December, 1902. This dam controls the water of the Nile, and makes possible the irrigation of vast areas of land that had hitherto been dead and unproductive. Water is very valuable in Egypt.

Before the dam was built a boat had to be hauled up the rapids of the first cataract by hundreds of natives. It was an all-day task. Now a canal with four locks quietly and quickly takes vessels to the upper level of the Nile.

The dam has transformed the river

above it into a huge lake. Many former islands have been wholly or partly submerged. The Isle of Philæ is the most important of these. The goddess Isis was worshiped there, and there were temples erected to her. One rocky point of the island is still above water. The rest of Philæ is an Egyptian Venice. Water paves the courts of the temples and gives added beauty to the relics of the past.

Opposite Philæ, on the east bank of the Nile, is the village of Shellal. This town is the southern terminus of the Egyptian railway, and the starting point of steamers for the Sudan.

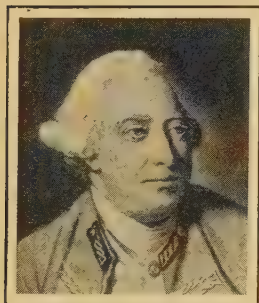
Near Assouan are the quarries from which the old Egyptians took granite for their obelisks. There is still one obelisk all carved and shaped, ready to be taken from the rock. When an obelisk was shaped, holes were bored in the rock all along the line of separation. Wedges of wood were driven into these holes and soaked with water. The wet wood expanded, and the great obelisk was broken from the mother rock. It was then ready to be shipped to its destination.



# THE STORY OF AMERICA IN PICTURES

## THE REVOLUTION

By ALBERT BUSHNELL HART  
*Professor of Government, Harvard University*



GEORGE THE THIRD

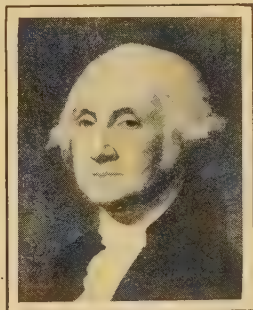
### THE MENTOR

DECEMBER 8, 1913

SERIAL No. 43



DEPARTMENT OF  
HISTORY



GEORGE WASHINGTON

### MENTOR GRAVURES

BATTLE OF LEXINGTON • BATTLE OF BUNKER HILL • WASHINGTON CROSSING  
THE DELAWARE • SIGNING OF THE DECLARATION OF INDEPENDENCE • "I  
HAVE NOT YET BEGUN TO FIGHT"—JOHN PAUL JONES • THE BIRTH OF THE FLAG

**W**ORDS wear out after using them a thousand or a million times. "Liberty," "The Constitution," "The People's Government,"—people take those terms into their minds nowadays as they take a chocolate cream, without stopping to think of its contents. So with "Revolution." When we hear the word we feel a pleased sensation of a good, great, glorious time, intended by Providence to prepare the way for our various patriotic organizations. The Revolution? Why, yes, that was when our forefathers tied the first hard knot in the British lion's tail! All the people were patriots, and all the patriots were as wise as college professors, and as brave as Albanians, and as great as a president. All the statesmen wore silk stockings and red velvet suits and powdered wigs. All the ladies were lovely, and spurned the offers of marriage made by British generals.

### THE MILITARY REVOLUTION

What is a revolution but an overturning, a spinning of the wheel, left to right, and bottom come uppermost? Likewise, since the right believes itself right, and the top is sure that the world exists in order that it may be the top, most revolutions mean force, arms, big guns booming, troops marching, bullets flying, heads cut off with axes or caught in a hangman's noose; also arms and legs cut off, and the ground soaked with a crimson fluid. "You can't make an omelet without breaking some eggs,"

# THE AMERICAN REVOLUTION

and in a revolution there is bound to be breakage of heads and hearts, and banks and constitutions.

We know that the American Revolution was a military contest, because the pictures in our first textbook of American history show General George Washington, in buff and blue, leading his Continentals up to within sixteen feet and eight inches of General Howe, in a magnificent red coat laced with gold, in vain trying to rally battalions of craven Hessians wearing highly inconvenient bearskin caps.

Commanding officers of opposing armies are not really so intimate as that; but Americans are justified in immense pride over the military success of the Revolution. The simple fact was that three million people, of whom about a fourth were negro slaves, put up a fight against a mother country having four times their population. They began without a single professional officer, except the traitor Charles Lee; and with only a thousand or two men who had not seen military service except militia training day, and desultory frontier warfare with French and Indians. They had not one ship of war, not a factory of arms. Yet they attacked the great British empire,

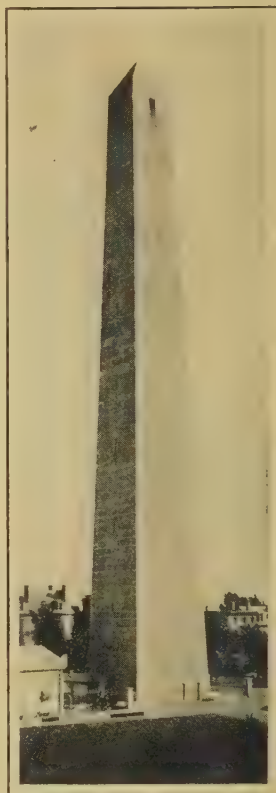
—though it was flanked right and left by the lion and the unicorn, trained by two centuries of European wars, thousands of troops under arms, officers successful in other fields,—and they sailed into the greatest naval power on the sea.

So far as power and prestige and experience decide wars in advance, the Revolution was due to be snuffed out at the end of 1776; Benjamin Franklin was destined to be hanged, George Washington to be immured for life in a gloomy dungeon, dressed in a ball and chain. Were not the English everywhere successful? They captured New York, they captured Newport, they captured Philadelphia, they captured Savannah; they were driven away from Charleston by the palmetto forts, but returned and captured Richmond. They beat the Americans at Long Island, at the Brandywine, at Germantown, at Camden. Their cruisers and privateers swept



GENERAL NATHANAEL  
GREENE

His courageous work in the South greatly helped the American cause. (From painting in possession of the Historical Society of Pennsylvania.)



THE BUNKER HILL  
MONUMENT

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# THE AMERICAN REVOLUTION

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the seas, until Nathaniel Tracy of Newburyport lost ninety of his hundred and twenty vessels. They drove the little American navy from the seas.

Yet in the end they were beaten. It is easy now to criticize the strategy of Washington and Greene and the rest, and to show that by all the laws of war they laid themselves open to defeat. Nothing can alter the stubborn fact that the American militia at Bunker Hill for hours held off a British army and so damaged it that it never took the field again; then the Americans captured Burgoyne's army at Saratoga in 1777, a humiliation seldom known in British annals. And this victory brought the French alliance, and the aid of Von Steuben the magnificent drill master, of d'Estaing and his fleet, of Rochambeau and his army. With that aid, the Americans beat the second army at Yorktown, and that ended the war. General Cornwallis had to surrender his sword to an officer whom a few months before the British had addressed as "George Washington, Esq., etc., etc."

## EXTRAORDINARY AMERICAN SUCCESS

In one way the Americans were too successful. Beginning with raw militia, ill-equipped, worse disciplined, the Americans made an army that beat the British. General Washington never ceased to implore Congress and the states to give him a better system for a real national army. Half the men and a fourth of the money expended would



SURRENDER OF BURGoyNE AT SARATOGA

This picture, from a painting by Trumbull, the famous American artist, shows the surrender of the English general John Burgoyne to the Americans at Saratoga, New York, on October 17, 1777.





## SURRENDER OF CORNWALLIS

The British general, Lord Cornwallis, surrendered to Washington at Yorktown, Virginia, on October 19, 1781. The victory virtually decided the Revolution in favor of the Americans.

have done the job just as well, if the advice of Washington and other experts had been followed.

On the sea also the Americans began a great career of naval success; or, rather, they repeated the methods of earlier wars by sending out a hornets' nest of privateers, christened with such gallant and suggestive names as *The Charming Peggy*, *The Fair Lady*, *The American Revenue*, *The Black Joke*, *The Fair America*, *The Scotch Irish*, *The Skunk*, *The Nimble Shilling*, and *The King Tamer*. If they did not tame George III, they did tame the British merchant and his representatives in Parliament; for American privateers in the course of the war captured about seven hundred British merchantmen.



GENERAL LORD  
CORNWALLIS



SURRENDER MONUMENT  
YORKTOWN, VIRGINIA

And then there was the American navy; or rather John Paul Jones, for in him the navy was concentrated. It was a painful surprise to the British to have the royal frigate *Serapis* taken in 1779 by the *Bonhomme* (Bo-nom) *Richard*, a condemned merchant ship hastily fitted out in France. Jones is already a sort of mythical figure, partly because of

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# THE AMERICAN REVOLUTION

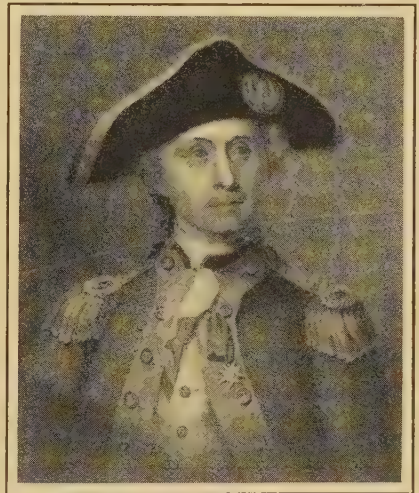
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Buell's imaginary so-called biography; but he is the naval father of Hull and Porter, and the grandfather of Farragut and another Porter, and the great-grandfather of Sampson and Dewey.

## THE CIVIL REVOLUTION

A revolutionary overturning came whenever the Union Jack was hauled down and the Stars and Stripes hauled up. But the revolutionary army was not the Revolution: it was like the line in a football match, desperately holding back the other line while the backs get into play. The real Revolution was an overturning of governments, and charters, and political power. The revolving wheel whirled the old colonies out of existence, and cunningly framed and polished new state governments. The Revolution turned the British empire down, and pushed the United States of America up. The Revolution rolled to the bottom of the wheel Governor Gage of Massachusetts, and Governor Tryon of North Carolina, and Governor Dunmore of Virginia; and up to the top revolved Patrick Henry, and Benjamin Franklin, and John Adams. The Revolution was like a religious conversion: it set the American people out of their old ways, and into a new upward path.

All that seems natural to us; for we have been brought up on the tyranny of George III, and the misgovernment and plunder of the colonies by the British government. We realize the bad state of things much better than did the Americans at the beginning of the Revolution. In truth the colonies were freer from harsh and arbitrary government than England, Scotland, and Wales, to say nothing of what was then the separate kingdom of Ireland. Every colony had its local assembly: not a single English county had one. In every colony any freeman who had the necessary pluck and health could acquire land and become a voter: in England not a twentieth part of the adult men could vote. The colonists laid their



JOHN PAUL JONES

Commander of the first American navy.  
From the portrait by C. W. Peale.



BIRTHPLACE OF JOHN PAUL JONES

John Paul Jones, the "founder of the American navy," was born in this cottage at Kirkbean, in Scotland, in 1747. He died in Paris in 1792.

# THE AMERICAN REVOLUTION



**OLD BELFRY, LEXINGTON  
MASSACHUSETTS**

From this belfry was rung out the alarm on the morning of April 19, 1775, calling the minute men to assemble on the common.



**PAUL REVERE'S HOME  
IN BOSTON**

The tablet that may be seen between the second and third stories of the house was placed there by the Paul Revere Chapter of the Daughters of the American Revolution

own taxes and expended them for their own purposes: Englishmen paid taxes levied by a Parliament over which only a few of them had control.

Apparently the main cause of the Revolution was that the colonists could do so much for themselves that there was no reason why they should not do substantially everything for themselves. They had a

personal attachment for England, the king, and the English system of government, very like that now felt by the Canadians, and would have been quite satisfied with the degree of self government that England has since freely given to Canada. John Adams says, "That there existed a general desire of independence of the Crown in any part of America before the Revolution, is as far from the truth as the zenith is from the nadir."

Then why revolt, especially when above a third of the thinking people in America were opposed to the Revolution, and had to be driven out or silenced? To the original grievances of the Revolution was added a stupid John Bull obstinacy, concentrated in George III, but shared by a good part of the British nation. These mistakes made by England are a fine example of what comes to a country that falls into the hands of what are called the "Interests"; for Parliament was really nothing but a combine of great titled families, who took in some representatives of the cities and the merchant class. One of the best results of the Revolution was that it shook up the British aristocracy; and the best proof that the Revolution was right is the admission of Lord North, when the war was all over, that it had been a great mistake, but that the nation had made it, and not simply the prime minister.



**PAUL REVERE**

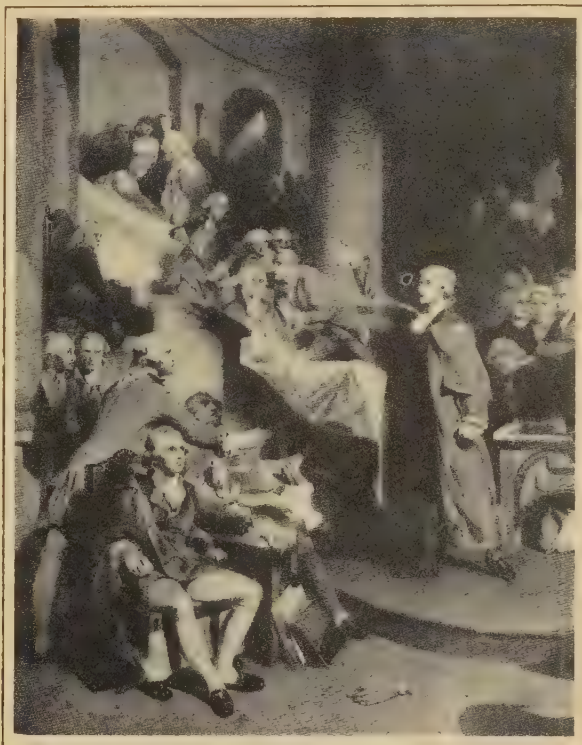
From the painting by the famous American artist, Gilbert Stuart.



# THE AMERICAN REVOLUTION

The Revolution was worth all the blood and treasure that it cost, because it lighted a new torch of popular government. There had been plenty of government of the people in ancient and medieval times; but at the epoch of the American Revolution the formerly democratic Swiss and Dutch, and the free citizens of the German and French and Spanish cities, had lost faith in themselves. It was fashionable to revere Demosthenes and Cato and Brutus and the *Populus Romanus*; but real republican government had about ceased on the earth when the new constellation of the United States appeared on the horizon.

The colonies had very tidy little governments, schools of politics, in which the speaker of the assembly was commonly the leader of a healthy opposition to the governor; and on that foundation they built tidy little state governments, which showed the prevalent belief that governors were dangerous creatures who ought to have as little power as possible; while legislatures were a reflection of the people's will which could not err. The wheel of revolution has twirled backward in our day; for we make governors and presidents great political leaders, and set our legislators on a one-legged race against the initiative and referendum. In the midst of the confusion of the Revolution, when town after town was picked up by the British, and nobody knew whether the Revolution would win out, it is wonderful how well the state governments worked, and how successful they were in putting on record the great principle of the two kinds of law,—fundamental or constitutional law, and statute law.



PATRICK HENRY ADDRESSING THE VIRGINIA  
ASSEMBLY IN 1765.

He is famous for his speech supporting the resolutions to resist the Stamp Act. At one point he exclaimed, "Cæsar had his Brutus, Charles the First his Cromwell, and George the Third—" "Treason! treason!" shouted the Speaker of the Assembly. "Treason! treason!" shouted the members—"and," Henry continued, "George the Third may profit by their example. If this be treason, make the most of it!"

# THE AMERICAN REVOLUTION

The finest work of the Revolution was the making of a national government; for which the army and the navy were in part responsible, because a central national power was all that could save the army from capture and the navy from destruction. The Continental Congress became a government before it knew it, authorizing an army and navy, borrowing money, issuing many times more paper notes than it could ever redeem, appointing George Washington commander in chief of the Continental forces, sending ambassadors to foreign countries.



THE CHAIR AND TABLE USED AT THE SIGNING OF THE DECLARATION OF INDEPENDENCE

Were men greater on the average then than now? Would Speaker Clark and Senator Lodge of Massachusetts, and Senator Beveridge bulk as big as Patrick Henry and Sam Adams and John Dickinson, if revolution broke out now? "These are the times that try men's souls," said Tom Paine, and it was also a time that made men's souls! The one indispensable man in the Revolution was George Washington; for there was no other in the colonies who was so central, so immovable, a force. But the Revolution would also have failed but for Benjamin Franklin, and Thomas Jefferson, and the other civilians who built up the new government.

## THE DECLARATION OF INDEPENDENCE

And they framed the Declaration of Independence! They framed it; but Thomas Jefferson wrote it. He was bent on proving that the Revolution was right. And, having taken an unpaid brief for his country, he found



BENJAMIN FRANKLIN



THOMAS JEFFERSON

twenty-seven good reasons for independence, even at the cost of a bloody revolution. Those reasons are not the Declaration: the real pith of that splendidly written document is the brief statement of "self evident truths"; among them "that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness, that to secure these rights, Governments are insti-

# THE AMERICAN REVOLUTION



**THE SIGNING OF THE DECLARATION OF INDEPENDENCE**  
From the painting by John Trumbull.



**OLD STATE HOUSE IN BOSTON**  
A crowd listening to the reading of the Declaration of Independence.

tuted among Men, deriving their just powers from the consent of the governed." Some of the states made much longer and fuller statements of the same kind; but this is the bedrock of popular government in America. Time cannot tarnish, use cannot diminish, age cannot weaken, this splendid thought that God Almighty sends His children into the world with



# THE AMERICAN REVOLUTION



SAMUEL ADAMS

From the painting by the early American artist, J. S. Copley.

equal political rights; that every human being has an interest in that mutual understanding with other human beings called society and government.

## SOCIAL AND COMMERCIAL REVOLUTION

When Rip Van Winkle came back home he found a new set of neighbors who scoffed at good King George. The Americans lived in a changed world. In the South most of the political leaders who were not Englishmen took the patriots' side,—the Randolphs, and the Peytons, and the Carrolls, and the Rutledges, and the Pinckneys, and the Haynes,—and when the war was over the wheel had revolved under them, but left them still at the top. In the North there was a greater change,—Sam Adams, the untitled leader of the Boston town meeting, became leader of Massachusetts; John Hancock, the merchant accused of smuggling, was governor; John Adams, the struggling lawyer, was minister to England. Where were the rich and fashionable people who lived in the fine colonial mansions and drank too much Madeira? Hundreds of them gone, exiled, driven forth, farming in the eastern townships of Canada, waiting in the antechambers of the great in London.

## EFFECTS OF THE WAR

That was a revolution that reached the wives and daughters, and the handsome sons who inherited their fathers' silken suits and had expected to inherit their dignities. It took the Americans thirty years to find out how great a revolution they had undergone in business; for when the war was over they had an unpatriotic hankering for the broadcloths and kerseymeres of old England. For their women folk, dealers still bought calimancos, and paduasos, and oznabrig linens, and India muslins, through reliable English houses. Again Great Britain



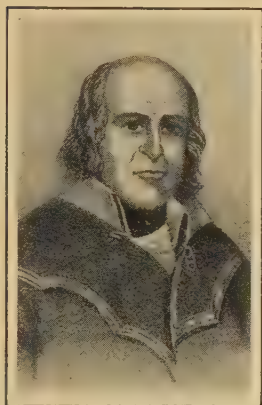
PARSON CLARK'S HOUSE,  
LEXINGTON

Here Samuel Adams and John Hancock were sleeping when aroused by Paul Revere on his famous ride on April 19, 1775.



JOHN HANCOCK'S HOUSE  
IN BOSTON

Interesting not only in its historic associations, but as an attractive example of colonial architecture.



**GEORGE ROGERS CLARK**  
An American general who in 1778 captured Vincennes from the British. It was soon recaptured; but Clark took it again after a terrible march across country in midwinter. He then conquered all the country near the Wabash and Illinois rivers.

made the mistake of undervaluing the Americans; and when they became independent told them to be independent—and suffer for it. Now that the United States of America was a separate nation, let it keep its vessels out of the trade with the former sister colonies! It took long years to open up other avenues of trade.

## REVOLUTION IN THE WEST

Within the military and civic Revolution arose another territorial revolution. When in 1778 George Rogers Clark with his few score frontiersmen slipped down the Ohio River and picked up the little British towns of Kaskaskia, Cahokia, and Vincennes, he was blazing the trail into the West, and opening that vast country to millions of Americans still to be born or adopted, till they would in the end rule the republic. Because of Rogers Clark, or rather of the westward vision of the great men of that time, Great Britain gave up the Northwest, and then yielded the South-

west. With all its boldness and courage, the Revolution did not make a complete nation: to become a world power, it was necessary to cross the mountains and bind the Mississippi to the sea. And the man of that time, who was at the same time eastern and western, who fought the French and took up lands and planned roads and canals beyond the mountains, was George Washington, the greatest soldier, best statesman, and most clear-sighted business man of the Revolution.

**SUPPLEMENTARY READING.**—"American Revolution," Claude H. Van Tyne; "American Revolution," John Fiske; "American Revolution" (3 vols.), George Otto Trevelyan; "Struggle for American Independence" (2 vols.), S. G. Fisher; "George Washington" (5 vols.), John Marshall; "American Statesmen" series (16 vols.); "Literary History of the American Revolution" (2 vols.), Moses Coit Tyler; "Paul Jones," Norman Hapgood; "Letters and Memoirs," Madame Rediesel; "The Spy," James Fenimore Cooper; "Hugh Wynne," S. Weir Mitchell; "The Partisan," William Gilmore Simms; "Alice of Old Vincennes," James Maurice Thompson.



**MERIWETHER LEWIS**  
Companion of William Clark in his western explorations.

# THE MENTOR

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## Editorial

In the early part of the nineteenth century the United States Government realized the importance of having a record on canvas of the nation's great historical events, and several painters of that day produced pictures that hold places of honor in our Government buildings. John Trumbull was the foremost of these painters.

★ ★ ★

There has been a demand for several years for new historic paintings. The feeling exists that the painters of one hundred years ago could not have the perspective to portray the Revolution correctly, no more than a historian of the same period could write its history. The time has come for modern artists in American historic art. The World's Fair at Chicago gave an impetus to the work, especially in decorative form. As a result, public buildings erected within the past twenty years show many interesting and distinguished examples of historic art in mural decorations, by such artists as Blashfield, Kenyon Cox, C. Y. Turner, and others. There is a demand now from many sources—from galleries, Federal and state governments, and from schools—for historical pictures which shall be true and shall also be worthy examples of modern work.

★ ★ ★

This number of The Mentor contains four distinguished examples of modern historical art. Three of them are the work of Mr. Henry Mosler, and were painted within the past five years.

Mr. Mosler has been known as an artist of great distinction for a long time. As early as 1874 he won a medal at the Royal Academy of Munich, and he won the Thomas B. Clarke prize in the National Academy of Design, New York, in 1896. Mr. Mosler, therefore, brought the ripe powers of a master painter to the work, and he has produced four paintings of great art value and historic importance.

★ ★ ★

The first picture, which appeared four years ago, is entitled "Ring, Ring, for Liberty," and represents, with great strength and vigor, the old bell ringer in the cupola of Independence Hall, who sounded the note of liberty in July, 1776. Three years ago Mr. Mosler finished his painting of Betsy Ross and her companions making the first flag, which is reproduced in this number of The Mentor. Mr. Mosler based his work on careful sketches made in the Betsy Ross house on Arch Street, Philadelphia. Our readers will surely feel the grace and charm as well as the vital interest of this picture.

★ ★ ★

Many have said that our country needed a new painting of "Washington Crossing the Delaware." The familiar composition, by Leutze, is regarded as stiff and constrained and as lacking a sense of reality. Mr. Mosler's picture gives a true and spirited conception of the event, based on historical study and on sketches made in the winter time at the point of the Delaware where Washington crossed. The painting of Paul Jones is a vivid dramatic presentment of a historical subject that has never heretofore been pictured in an adequate manner.

★ ★ ★

Another interesting picture in this group is the "Signing of the Declaration of Independence," by Miss Sarah Ball Dodson. The actual life and spirit of the scenes in Independence Hall during July, 1776, have not been fully realized by other artists. Miss Dodson's picture is a striking presentment of the scene, distinguished not only for its art value but for its truth. Each figure is an actual portrait and takes an earnest, living part in the composition. Miss Dodson was a native of Philadelphia, and knew her subject at first hand. Her death some years ago was a distinct loss to American art.





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## THE REVOLUTION    *The Battle of Lexington and Concord*

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### ONE

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It was a little after midnight on April 19, 1775. In the little village of Lexington, Massachusetts, not far from Boston, all was quiet. The townspeople were sleeping soundly. Suddenly there was the clatter of galloping hoofs, and a horseman, leaping from the saddle before the first house, knocked on its door and shouted,

"The British are coming!" That man was Paul Revere, and having roused the village he rode quickly on his way toward Concord.

Lexington, which had been so still a little while before, was now a scene of busy activity. Church bells were ringing, and cannons were booming to warn all the surrounding country. The minute men were cleaning and loading their muskets; while the women filled powder horns. Soon everything was ready, and the little band of seventy minutemen of Lexington, under command of Captain Jonas Parker, gathered on the village common. There, with grim determination, they formed in line and waited. And there, at daybreak, the force of eight hundred British found them.

"Disperse! Disperse, you rebels!" cried Major Pitcairn, in command of the English. "Down with your arms, and disperse!"

No reply from the minutemen.

"Fire, then!" ordered Pitcairn.

His command was obeyed, and the minutemen answered with "the shot heard round the world." The Revolution was begun: Eight minutemen were killed, several others were wounded, and the rest were scattered. Then the British advanced toward Concord.

Their object was to capture some arms and ammunition of the Colonists which were stored near Concord. For this reason General Gage had sent them from

Boston. Paul Revere had waited until a signal told him that they were crossing the Charles River, and then had made his famous ride to alarm the patriots.

When the British reached Concord they found that the stores had been removed and hidden, and a large force of minutemen waiting for them. The patriots were without uniforms, and were armed with all kinds of weapons, even pitchforks and scythes; but they were determined to protect their homes, and were willing to die if necessary.

Against such brave resistance even the large force of English soldiers could do nothing, and after a few volleys they began a retreat toward Boston. But now the whole country was aroused. The retreating soldiers were fired upon all along the road. Shots came with deadly aim from behind fences, stone walls, and trees.

At last reinforcements came to the English. Their retreat became less of a rout, and they finally reached Charlestown, and from there crossed over to Boston the next morning. They lost 273 men; while the Americans lost 103. The Colonists had won the first encounter in the Revolution.

The battle of Lexington and Concord stirred all thirteen colonies to action. Everywhere there was unanimous determination to resist British opposition. There could be no going back now. Blood had been shed, and the Revolution had begun.







AFTER the battle of Lexington and Concord, England saw that the resistance of the Colonists was determined, and sent reinforcements to General Gage in Boston. By the end of May, 1775, he had 10,000 trained soldiers under his command. The American force besieging him amounted to about 16,000 men, undisciplined,

but brave. The British were virtually held prisoners in Boston.

General Gage therefore decided to sally out on the night of June 18 and capture Bunker Hill near Charlestown. But first he proclaimed martial law and pardon for all those who would lay down their arms and return home, except Samuel Adams and John Hancock. None of the courageous patriots took advantage of his offer.

The Americans discovered Gage's plans, and decided to beat him to it. So on the evening of June 16 Colonel William Prescott with 1,000 men was ordered to march to Bunker Hill and fortify it. But when they got there it was decided that Breeds Hill, much nearer Boston, would give a better command of the town and shipping. Under Prescott and General Israel Putnam the colonial soldiers worked all night building a redoubt about eight rods square.

When the British sentinels looked up through the mist the next morning (June 17, 1775) they rubbed their eyes in astonishment at sight of the fortifications. The guns from the vessels in the Charles River immediately opened fire; but the Colonists kept steadily at work. At last the redoubt was finished, and the tools were sent to Bunker Hill.

But by this time General Gage had ordered an attack on Breeds Hill. Three thousand picked soldiers landed at the eastern base of the hill, and a little after three o'clock in the afternoon began their advance. The tired Americans, who had been working all night at the intrenchments, expected to be relieved by others; but the reinforcements did not come. Nevertheless, they did not falter for an

instant. Steadily up the hill came the level ranks of the Redcoats.

"Wait till you can see the whites of their eyes!" was the order.

Nearer and nearer came the British. Still not a movement from the redoubt. It was believed that the Colonials had fled.

But no! Suddenly, at the word "Fire!" fifteen hundred of the concealed patriots rose and poured such a deadly rain of bullets upon the English that whole companies were wiped out. Pellmell down the slope ran the terrified British; while a shout of triumph rose from the redoubt. But at the bottom their officers beat them back into line, and the attack was begun once more. Charlestown was set afire by Gage's orders. This infuriated the Americans, and again the English were driven back down the hill in disorder.

Then came the third attack. The ammunition of the Colonists was giving out. Only a few more shots remained, and after this the Americans retreated in good order across Charlestown Neck. The British had won a technical victory; but at terrible cost—1,054 killed and wounded out of 2,500 engaged. The American loss was 450, among this number the brave General Warren.

This battle, which took place on Breeds Hill, has always been known as the battle of Bunker Hill. It lasted two hours.

The cornerstone of the Bunker Hill Monument was laid on Breeds Hill on the fiftieth anniversary of the battle, June 17, 1825. Daniel Webster's speech on this occasion is well known as a great piece of oratory. The monument is an obelisk, 221 feet high and 30 feet square at the base.



WASHINGTON CROSSING THE DELAWARE

PAINTING BY HENRY

**I**N December, 1776, the hopes of the Colonists were at the lowest ebb. The American cause was almost lost. It was one of the most critical situations in the whole Revolution. The British occupied New York and all New Jersey, and so confident were they of success that troops were being sent back to England. One false

move would plunge the colonies into immediate defeat. It was George Washington who saved the day in this dark time.

Colonel Rall was at Trenton, New Jersey, with 1,500 Hessians, soldiers whom England had hired from Germany. The American army under Washington, beaten and discouraged, but always ready and able to fight, was on the other side of the Delaware, at a point a few miles above Trenton.

Rall despised the Colonials. He did not plant a single cannon. "What need of intrenchments?" he said. "Let the rebels come. We will at them with the bayonet."

Washington planned to attack Trenton secretly on Christmas night. He knew that, according to their custom, the Hessians would celebrate Christmas Day with a long carousal, and figured that they would be in no condition to put up a strong resistance in the cold, gray dawn of December 26. So, on the evening of December 25, Washington prepared to cross the Delaware above Trenton with about 2,000 men.

General Gates was to lead 10,000 from below Trenton; but, jealous of Washington, he refused to obey, and rode to Baltimore to intrigue in Congress for General Schuyler's place in the north.

Washington proposed to cross the Delaware at McConkey's Ferry, now Taylorsville. It was a terrible journey. The river was full of floating ice, the current

was swift, and about midnight a fierce storm of snow and sleet set in. At last, at four A. M., all the men and guns stood on the Jersey shore.

The army then moved on Trenton as fast as possible in two divisions; but it was broad daylight before it reached the town. There it was discovered by the enemy's pickets. These fired immediately, and the sound woke Colonel Rall and his officers who were sleeping off their debauch. Rall roused his men, and placing himself at their head gave battle to the Americans. The fight lasted only thirty-five minutes. The Hessians were defeated, and sent flying toward Princeton, and Colonel Rall was mortally wounded.

It was a magnificent victory. One thousand prisoners, 1,200 small arms, six brass field guns, and all the German flags were captured. It is evidence of Washington's genius that, against overwhelming odds and in the face of every discouragement, he was able to seize such an opportunity to turn the darkness of defeat into the glory of victory. By this bold stroke he so strengthened the cause of the colonies that they were finally able to win out.

The spot where Washington crossed the Delaware is to be perpetuated as a public park. One hundred acres, comprising the tract called "Washington's Crossing," have been purchased by action of a commission, and the place will be a permanent memorial of the turning point of the Revolution.





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## THE REVOLUTION

## The Declaration of Independence

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### FOUR

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**T**HE Declaration of Independence was a big step for the thirteen little colonies to make. Until then they had only been fighting for their rights as colonies of England.—“No taxation without representation.” But after the Declaration of Independence they were settling as a separate country, and a conquered would have had to suffer the fate of rebels and traitors. Congress knew that if America declared itself free from England the aid of France might be hoped for, and this help might decide the whole outcome of the struggle. Besides they had come to a point where they could no longer fight as colonies, but must unite as a separate and independent country.

So on June 7, 1776, a committee was appointed to draw up a Declaration of Independence, which should be prefaced by a clear explanation of the causes that made the colonies adopt it. This committee consisted of Thomas Jefferson, John Adams, Benjamin Franklin, Roger Sherman, and Robert R. Livingston.

After a long discussion the committee decided to have Jefferson make out a copy of the Declaration. His draft was amended slightly, and then reported to Congress as a whole. Here the debate was very warm. Some of the representatives did not want to vote for independence at all. They considered it a too violent move. But at that time the voting was done by colonies, and

it soon appeared that the Declaration, when amended, would finally be passed by most of them.

At last, on the Fourth of July, 1776, the Declaration was put up to be voted upon. Pennsylvania wanted an independent a majority of her representatives being necessary and other colonies sent all well. Delaware had three delegates, but only two were present. Caesar Rodney was absent, but signed from New Philadelphia. At last, when the two states running wild began to have the vote of his colony reversed in the affirmative, seeing that if a last move he was not back. He hurried after covering his horse's message. Rodney was in the saddle and riding all night, he reached Independence Hall in Philadelphia on July 4, just in time to secure the vote of Delaware in favor of independence.

Although it was on July 4, 1776, that the Declaration of Independence was adopted by Congress, it was not signed by all the delegates present at this time, but they all signed before the end of the year.





"I HAVE NOT YET BEGUN TO FIGHT"—JOHN PAUL JONES

PAINTING BY HENRY





HAVE not yet begun to fight!" These words of the famous sea fighter, John Paul Jones, commander of the first American navy, have rung down through the years as typical of the man that spoke them.

Pleasant mannered and affable in peace, he was a brave and able fighter when there was a time for it. John Paul Jones was

born on July 6, 1747, in Scotland. His father was John Paul, a gardener, and the future admiral took the name Jones about 1773 out of regard for Willie Jones, a wealthy planter and political leader of North Carolina, who had befriended him in his days of poverty.

John Paul went to sea at the age of twelve, and before he was nineteen became first mate of a vessel in the slave trade. But he did not like this kind of work, and after two voyages gave up his position and sailed for England. Both captain and mate of the ship on which he was a passenger died of fever on the way home, and he brought the vessel safely into port. For this he received part of the cargo and a captaincy from the owners. But after making several voyages he suddenly resigned for some unknown reason and went to America, to live in poverty until 1775.

Then when the Revolution began John Paul Jones was made a first lieutenant in the navy by the Continental Congress, on December 22, 1775. He soon became a captain, and did much damage to British shipping. For his good work he was promoted to the rank of commodore and put in command of five ships. He called his flagship the *Bonhomme Richard*, in honor of Benjamin Franklin, whose "Poor Richard's Almanac" was very popular at that time.

On August 14, 1779, Jones sailed from France with his squadron of five, accompanied by two French privateers. All but two of his ships soon deserted him; but he kept on his course, and at seven o'clock on the evening of September 23 he sighted the British men-of-war, the *Serapis* and

the *Countess of Scarborough*. One of his own ships fled immediately; but the fearless American commander attacked the huge *Serapis* with his little *Bonhomme Richard*. The *Pallas*, Jones' other remaining ship, forced the *Countess of Scarborough* to surrender; but it seemed at first as if the *Richard* was doomed. The English commander asked Jones if he wanted to strike his colors; but the courageous American shouted back, "I have not yet begun to fight!" And he proved this by finally compelling the *Serapis* to surrender after a fierce battle of three hours and a half. It was a glorious victory against overwhelming odds.

The *Bonhomme Richard* was almost a total wreck. However, Jones moved his men and supplies to the *Serapis*. Two days later his little flagship sank.

On his return to France Jones was hailed as a great hero. Louis XVI gave him a gold-hilted sword and made him a chevalier of France, and in 1787 Congress awarded him a gold medal in recognition of his services.

In 1788 he entered the Russian navy as a rear admiral; but he was disappointed in his hope of advancement. Owing to the jealousy of Russian officers he was relieved of his command, and in 1790 returned to Paris, where he died on July 18, 1792.

Jones was buried in the St. Louis cemetery for foreign Protestants, where his body was finally discovered over a hundred years later. In July, 1905, a fleet of American warships carried the body to Annapolis, where it now rests in one of the buildings of the naval academy.



**T**HE men of the colonies were the ones who did the actual fighting that won American independence; but the brave women of those times also played their part. It was the courageous confidence and fortitude of their wives and sisters that spurred the men on to final victory. Some of the women had even a more active share than this in the Revolution. Betsy Ross, who made the first flag of the United States, was one of these.

When the colonies first rebelled against the tyrannical rule of Great Britain each was a separate unit in itself. Each had its own system of government, and each its own flag. In no way except by a common feeling against the injustice of the mother country were they bound together. Besides the thirteen different banners of the colonies, there were various regimental ensigns, and all sorts of other flags, with pine trees on them, or the words "Liberty or Death" and "Don't Tread on Me"; but there was no American national flag.

So, after the Declaration of Independence had stated that the colonies would no longer be bound to England, Congress passed this resolution on June 14, 1777: "Resolved, That the flag of the United States be thirteen stripes, alternate red and white; that the union be thirteen stars, white on a blue field, representing a new constellation."

About a month previous Congress had appointed General Washington, Robert Morris, and Colonel Ross a committee to get a flag designed and made. These three men went to Betsy Ross in her little upholstery shop on Arch Street, Philadelphia, and asked her to make a flag after the design they showed her. She agreed to do it, and suggested that the stars, which Washington had drawn with six

points, be made with five. Her suggestion was carried out. For several years she and her assistants made flags for our government. Her house on Arch Street is still standing.

The United States flag was first blown over a military post at Fort Schuyler, on the present site of Rome, New York. The fort was besieged early in August, 1777. The garrison was without a flag; so it made one according to the design of Congress by cutting up sheets to form the white stripes, and bits of scarlet cloth for the red stripes. The blue ground for the stars was made of pieces of a cloth cloak belonging to Captain Abraham Swartwout.

John Paul Jones is supposed to have been the first to fly the Stars and Stripes over a naval vessel. This ship was the *Ranger*, to which he was appointed in 1777.

On December 5, 1782, the day when George III acknowledged the independence of the United States, J. S. Copley, the great early American artist, painted the flag in the background of a portrait he was doing of Elkanah Watson.

The flag was not changed until 1795, when two stripes and two stars were added for Vermont and Kentucky. But it was realized that there must be a limit to the stripes, and on April 4, 1818, a recommendation was adopted that the flag be permanently thirteen stripes, representing the thirteen original states, and that a new star be added for each state admitted.



# FAMOUS ENGLISH POETS

By HAMILTON W. MABIE, *Author and Critic.*



JOHN KEATS

## THE MENTOR

DECEMBER 15, 1913



DEPARTMENT OF  
LITERATURE



### MENTOR GRAVURES

BYRON	WORDSWORTH
SHELLEY	TENNYSON
KEATS	BROWNING



PERCY BYSSHE SHELLEY

**M**ODERN English poetry is rich not only in its quality, but in its variety, both of theme and of manner. The exuberant imagination and splendid profusion of Swinburne are in striking contrast with the restraint and clearness of style of Matthew Arnold; the fluency and narrative faculty of William Morris, with the strongly etched and powerfully phrased work of Francis Thompson and Henley. The classical dignity of Landor, the humor of Hood, the seriousness of mood of Clough (kluff), the pictorial genius of Rossetti, the fresh invention of Stevenson and Kipling, suggest the range of poetic production of an age not matched in wealth of genius since the age of Shakespeare. Among the throng of poets who made lasting contributions to English literature during the nineteenth century, six may be regarded as most representative.

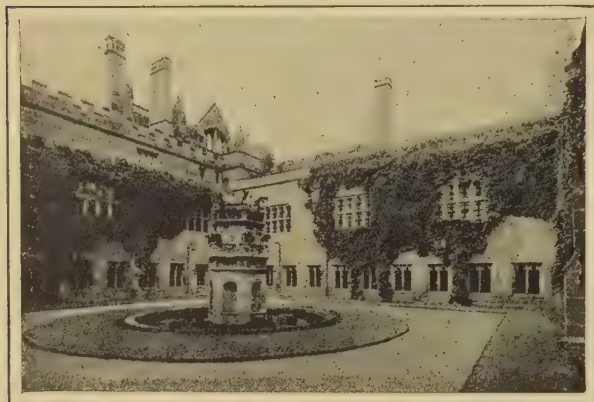
Byron died ninety-one years ago; but, although there has been a great change in the way poets look at life and in their way of writing verse, he holds his place as one of the greater poets, not only in reputation, but in popular regard; and for two reasons,—he was one of the born singers to whom men will always stop to listen, and he was also a poet of revolt. He is not read in this country as Browning and Kipling are read; nor, on the other hand, is he neglected as Milton and Landor are neglected. His stormy nature and his tempestuous career add an element of personal interest to the claims of his poetry upon the attention of reading people today, and he is one of those men of genius about whom it is difficult to be judicial: those who like his work become his partizans, those who dislike him charge him with insincerity and immorality.

It must be frankly confessed that Byron had moments of insincerity, and that he often posed; but he was largely the victim of his temperament. Mr. Symonds has said of him that he was well born and ill bred.

He had noble impulses, and he had the strong passions that give energy of feeling and vitality of imagination to many of the greatest men and women; but he had neither clearness of moral vision nor steadiness of purpose. He had great genius; but he was neither intellectually nor morally great. And yet he had such force of mind and eloquence that Goethe, (gay'-te) who was the greatest critic of his time, if not of all time, declared that the English could show no poet to be compared with him.

### BYRON'S PLACE AMONG POETS

What ground was there for an estimate which gave Byron a place by himself among English poets? "English Bards and Scotch Reviewers" was a telling satire written by a confident boy of genius, effective in "hits" which



**NEWSTEAD ABBEY**  
Byron's Home.



**BYRON'S MOTHER**

From the painting by Thomas Stewardson in possession of John Murray.

the time understood, but defective in critical insight; "Childe Harold," the early stanzas of which appeared after travel had inspired him, was a splendid piece of rhetoric which often attains a very noble eloquence. "The Giaour" (jow'-er), "Manfred," the "Corsair," "Lara" (lah'-rah), stirred an age which was in revolt against rigid and often artificial conventions. "Don Juan" (hoo-ahn'), like "Childe Harold," is a poetic journal

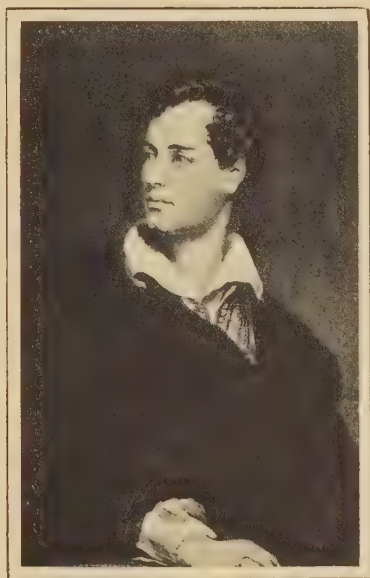
which lacks dramatic unity, but contains descriptions of compelling beauty. Some of the shorter pieces, like the "Prisoner of Chillon," "When We Two Parted," "She Walks in Beauty," have the power of deep feeling when it becomes eloquent; while such stanzas as "The Isles of Greece," scattered through "Childe Harold," make history as moving as poetry.

Byron had richness of imagination rather than wealth of thought; he had a full-throated, operatic voice rather than purity of tone; he had splendor rather than clarity of mind; he had great natural force

of genius rather than command of the resources of art. He was generous in impulse, enthusiastic in temper, and he loved liberty. It was the presence of these qualities in his nature, and his spirit of revolt, that led Mazzini (maght-see'-nee), to predict, "The day will come when Democracy will remember all that it owes to Byron."



LADY BYRON  
The wife of the poet.



LORD BYRON  
From the engraving by Lupton after the painting by Thomas Phillips.

## SHELLEY

Shelley, too, was a lover of freedom; but of a freedom that was the breath of the soul rather than social or political liberty. He lacked humor, he bore no yoke in his youth, his father was a matter-of-fact and eccentric tyrant, and the boy of genius lost his way in a world which nobody helped him to understand. When one reads the story of his brief and confused career, of the shabby and immoral things he did, it must be remembered that he discovered how to fly, but nobody taught him how to walk. He was always a splendid, wayward child, to whom visions were more real than facts. He died at thirty, and his life was only a beginning.

But what a splendid prelude it was! "Alastor," the "Stanzas Written in Dejection," the "Ode to the West Wind," "The Cloud," the immortal lines "To a Skylark," are flights of poetry which reflect the splendor of the sky under which they seem to move as if impelled by wings. "Prometheus Unbound," "The Revolt of Islam," and other long poems show his hatred of tyranny, whether human or divine, his ardent passion for humanity. He was only at times a great artist: his verse often lacks substance and reality, and has the beauty and remoteness of cloud pictures. His critical faculty was obscured by the spontaneity and facility of his creative moods; but he had the power of growth. His best work was at the end of his career, and he died at the moment the signs of maturity were showing themselves. He had no creed save that of resistance to tyranny, and he defined nothing; but he had noble visions, a beautiful voice, a splendid faith. With all the faults of his youth, and





**SHELLEY'S BIRTH-PLACE**

Here the poet was born  
August 4, 1792.



**SHELLEY AS A CHILD**

From a copy by Reginald Easton of  
the Duc de Montpensier's miniature  
of Shelley, in the Bodleian Library.



**THE SHELLEY MEMORIAL**  
Designed by E. Onslow Ford.

they were of tragic seriousness, there was something angelic about him, and he made life richer and more splendid.

### KEATS' LOVE OF BEAUTY

The poets of the first quarter of the last century died young: Byron at thirty-six, Shelley at thirty, Keats at twenty-six. What Byron's future would have been no one will venture to predict; but Shelley and Keats were rapidly gaining in power when the end came. The first was the fiery leader of revolt, the second was the idealist, concerned, not with present oppressive traditions, but with untrammelled freedom of thought and of life.

Keats cared for none of these things: he was in love with beauty. One must go back to Spenser to find an Englishman of his sensitiveness to beauty, and he was much simpler than Spenser, whose moral idealism expressed itself in a refined symbolism. Keats was the son of a stable keeper, went to school for a few years, and was conspicuous chiefly for his pugnacious disposition. The impression that he was a weak, sentimental boy and man is without foundation. He became the victim of a heart-breaking disease; but his was essentially a brave and manly nature.

His later work is notable not only for its beauty, but for its solidity of texture. He became an apprentice to a surgeon. Through his acquaintance with a family of cultivated people he became a reader of good books, and discovered his vocation when he opened the "Faerie Queene." That poem did not make him a poet: it opened his eyes to the fact that he was



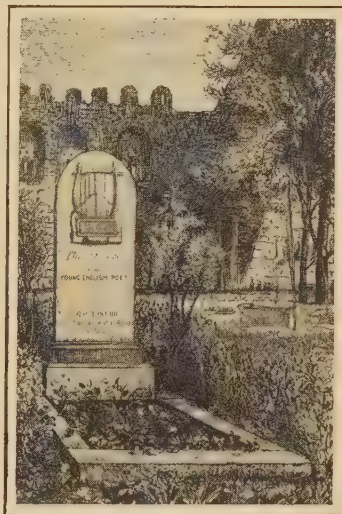
KEATS AT HOME

a poet. "Endymion," published when he was twenty-three years old, was immature in construction and diction; but it was the first bloom of a beautiful genius. "Hyperion," which came near the end, is a fragment, for he was still very young in knowledge of life and the practice of art; but it has nobility and a certain largeness of handling that predict strength as well as art. The first line of "Endymion" showed where he stood as a poet, "A thing of beauty is a joy forever," and on his deathbed he said, "I have loved the principle of beauty in all things." He not only loved it, but gave it illustration in short poems of unsurpassed perfection. "The Eve of St. Agnes," the "Ode to a Nightingale," the "Ode to Autumn," the "Ode on a Grecian Urn," have a deathless loveliness and are stamped by that finality of shape which marks the best pieces of Greek sculpture. Matthew Arnold said of these shorter poems that they had "that rounded perfection and felicity of loveliness of which Shakespeare is the great master."

### WILLIAM WORDSWORTH

While these poets died before maturity, Wordsworth, Tennyson, and Browning had ample time in which to harvest all the fruits of their genius. Wordsworth's life was in striking contrast to the lives of his brilliant contemporaries. Born before them, he lived twenty-seven years after the oldest of them died. Byron was an extensive traveler, Shelley lived five years in Italy, and Keats' last months were spent in

Italy, and Keats' last months were spent in



THE GRAVE OF KEATS

Keats died in Rome on February 23, 1821, and was buried in the Protestant cemetery. His last request was that on his tombstone there be carved, "Here lies one whose name was writ in water."



THE LIFE MASK OF KEATS

Attributed to Haydon by the artist Joseph Severn. From a cast made in New York, presumably from a cast of the original. An electrotype of the mask is in the National Portrait Gallery, London.

# F A M O U S      E N G L I S H      P O E T S

the same country. Byron died in Greece, Shelley was drowned in the Gulf of Spezia (spet'-see-eh), and Keats came to the end of his sufferings in the little room that looks out on the Spanish steps which are gay with flowers in the Roman spring.

With the exception of a brief residence in France and Germany, Wordsworth spent eighty years on English soil, and mainly in the Lake Country. He was born in the North, went to school in a little village near Lake Windermere, and spent his life at Grasmere and at Rydal Mount only three or four miles distant. His life was free from struggles, either mental or material, and was one of meditation and quiet growth. In contrast with Byron, he was a poet of reflection; unlike Shelley, he saw Nature as the intimate

companion of the spirit; and he sought beauty in the simplicity of obscure lives and daily experience rather than in the richness of imagination

or in that fairy land of mythology which laid its spell on Keats. He was deeply religious, and saw Nature as a revelation of the divine mind; a visible and material creation, penetrated and filled by the divine spirit. His years of inspiration were few; but his conscientious industry was untiring. In his creative moods he wrote some of the noblest and most perfect poetry in English; in his moods of faithful industry he wrote much thoughtful but unpoetic verse. In the latter class fall his long poems; in the



WORDSWORTH'S BIRTHPLACE IN THE  
LAKE REGION



DOVE COTTAGE  
At Town End, Grasmere.



GRASMERE CHURCH



WORDSWORTH'S MOTHER  
By Margaret Gillies.



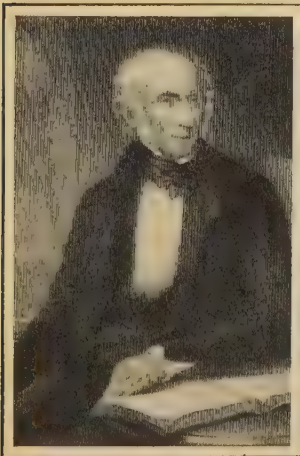
former class fall many of his shorter pieces, in which lofty thought and deep feeling are fused in an art of exquisite simplicity and purity. "The Prelude" and "The Excursion" contain passages of great beauty; but they are valuable chiefly to students. In the ten years which followed the publication of the "Lyrical Ballads" in 1798 he wrote many poems which are for all people and for all time. Such poetry as "Lucy," "To a Highland Girl," "The Solitary Reaper," "To a Cuckoo," "I Wandered Lonely," "She Was a Phantom of Delight," "Three Years She Grew in Sun and Shade," ought to be planted in the minds of children as refuges from the commonplace, and as a protection from all that is cheap and inferior in life and art. In the "Ode to Duty," that on "Intimations of Immortality," in many stanzas from the long poems, and in a group of sonnets, Nature and Life are interpreted in an art which is both commanding and beautiful.



RYDAL MOUNT  
Wordsworth's home.



ALFOXDEN HOUSE  
Wordsworth's temporary home as it is now.



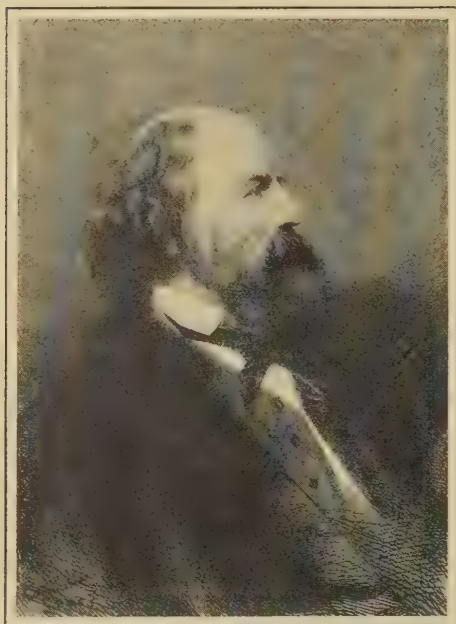
WILLIAM WORDSWORTH

At his best, in depth

of thought, loyalty to truth, spiritual insight, purity of feeling, and that simplicity which is the last achievement of art, Wordsworth belongs among the half-dozen great poets of England.

It is too soon to assign their permanent places to Tennyson and Browning; but there is little doubt of their survival among the singers whom the world will not forget. Both were fortunately born and well educated, though in different ways; both were happily situated in life; both had ample time in which to give full and rounded expression to their genius. Fame did not come early to either; but it discovered Tennyson in middle life, and for three

# F A M O U S      E N G L I S H      P O E T S



ALFRED, LORD TENNYSON  
From the etching by Rajon.



TENNYSON'S BEAUTIFUL HOME  
Aldworth, at Haslemere, Surrey, England.

or four decades it invested him with immense authority. Both were thinkers and students as well as singers, and both had ample intellectual resources. Tennyson was the finer artist; he was, indeed, one of the most perfect artists in the history of poetry. He had command of both harmony and melody; in other words, he could build a poem on strong constructive lines, and he could make it exquisitely musical. He mastered the resources of words; he knew how to use consonants and vowels so as to make his lines sing in the ear; he understood what can be done with assonance (resemblance in sound), repetition, alliteration. He



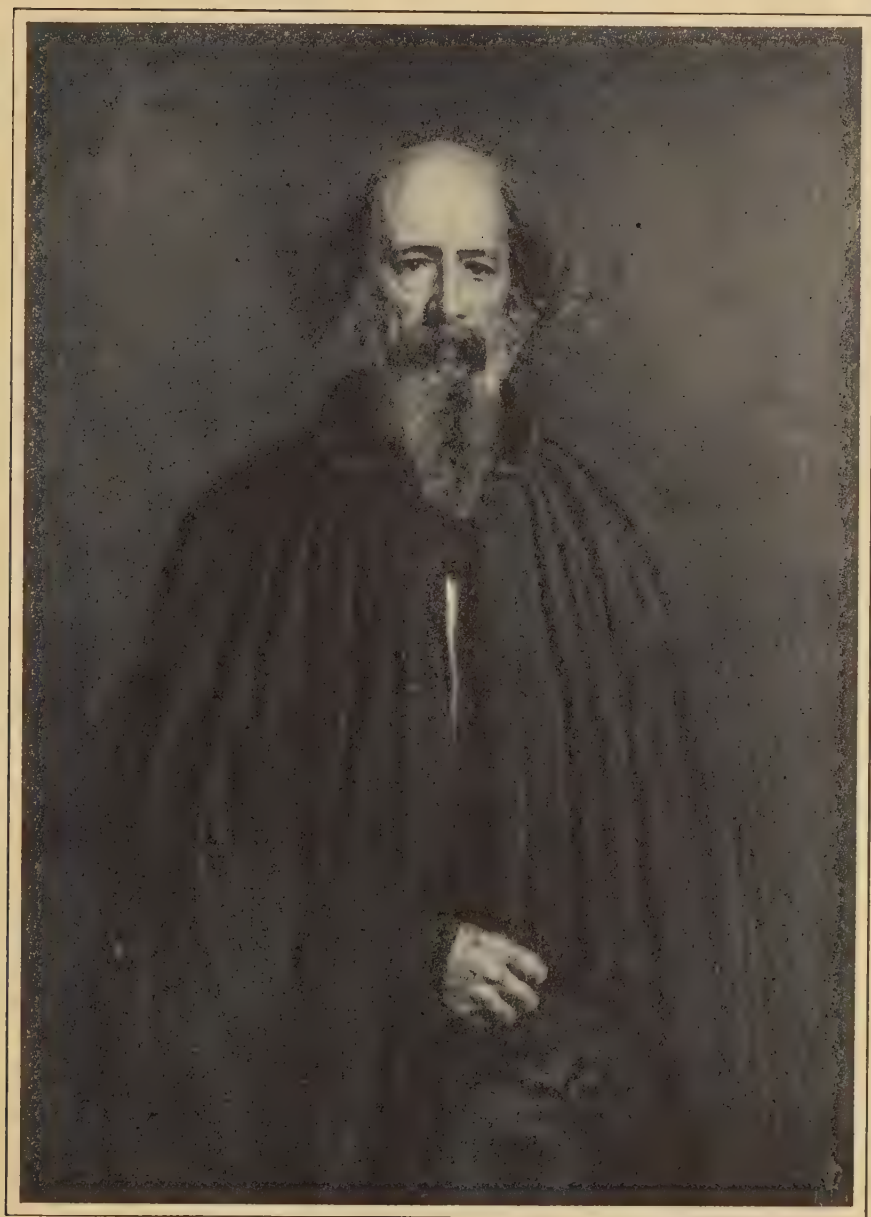
ALFRED, LORD TENNYSON  
Photographed by Mrs. H. H. Cameron.



LADY TENNYSON  
From painting by G. F. Watts.



HALLAM, LORD TENNYSON  
The son of the poet.



ALFRED, LORD TENNYSON

From a mezzotint by T. A. Barlow, after the painting by Sir John E. Millais, made in 1881.



was an expert workman; but never a mechanic alone. The stream of thought was not locked in poetic forms: it flowed freely through them. His art is so perfect that it conceals itself. He was not only a poet of exquisite skill, but he was a vigorous and independent thinker. The future historian of the intellectual and spiritual history of the nineteenth century will find "In Memoriam" what is called "an original authority" of far greater value than the formal records of the time. Some of the early short poems which captivated young readers in the '30's and '40's of the last century seem somewhat thin and artificial today; but the great mass of Tennyson's poetry has substance as well as quality, and such poems as

"Ulysses," "Sir Galahad," the "Two Voices," have a noble reach of thought as well as a compelling music; while the magic which lives in "Break, Break, Break," the songs from "The Princess," "Crossing the Bar," does not lose its spell. In power of thought, in deep religious feeling unbound by dogmatism, in faith in ordered liberty, in love of home, and in passion for beauty, Tennyson is the central figure of the Victorian Age.

Browning is not so broadly representative of the



ROBERT BROWNING

From a portrait painted at Rome in 1859 by Field Talfourd.



BROWNING'S HOME,  
1887-9

De Vere Gardens, Kensington, London, England.



THE PALACE IN VENICE WHERE  
BROWNING DIED

It was in this house, surrounded by all the beauties of Venice, that the poet breathed his last on December 12, 1889.

movement of the age. He gave dramatic expression to one aspect of its experience; but that aspect was of thrilling interest. Tennyson did not miss the significance of individual impulse; but he saw men in ordered ranks, in social relations. He felt and expressed the collective experience of his age. Browning felt and expressed the experience of individual souls, of "Paracelsus,"



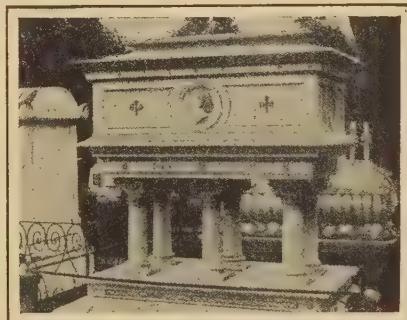
**ELIZABETH BARRETT BROWNING**  
From a portrait painted at Rome in  
1859 by Field Talfourd.

"Luria." He is the interpreter of exceptional experiences and natures, of "Abt Vogler," Andrea del Sarto, the Renaissance Bishop.

He knew secrets of great and mean souls, of Pompilia and the Pope, of "Half Rome" and Caponsacchi (kah'-pahn-sock'-kee), in "The Ring and the Book," of "The Patriot," and of the husband of "The Last Duchess." He was a psychologist of penetrating intelligence, and his passion for analysis and dealing with problems sometimes ran away with him, to use a colloquialism; hence the perplexities which beset the student of some of his work and the organization of clubs to interpret him.

Browning was often a very effective artist; but he was often very indifferent to form, and there are long productions of his which are intensely interesting but are not in any proper sense poetry. Time will separate the experiments in psychology from the achievements in art, and there will remain a body of poetry which appeals powerfully to men and women of intellectual interests and habits; a poetry notable for its reading of the secrets of individuality, its splendid optimism based on faith in the individual soul and in the purpose and power behind the universe, in the sense of freedom to take and use life daringly, in the impulse to action and spiritual venture, for its bold imagery and strong phrasing. Such poems as "Prospice," "Rabbi Ben Ezra," "Childe Roland to the Dark Tower Came," are not only impressive poetry, but have the note of the bugle in them.

**SUPPLEMENTARY READING.**—"Life of Wordsworth," Professor Knight; "Wordsworth," F. W. H. Myers (English Men of Letters Series); "Life of Shelley," Medwin; "Shelley," J. Addington Symonds (English Men of Letters Series); "Life, Letters and Literary Remains of John Keats," Richard Monckton Milnes; "The Works of Lord Byron, with His Letters and Journals and His Life," Thomas Moore (17 volumes); "The Real Lord Byron," J. C. Jeafferson (2 volumes); "The Life and Letters of Browning," Mrs. Sutherland Orr; "Browning," G. K. Chesterton (English Men of Letters Series); "Alfred, Lord Tennyson: a Memoir," Hallam, Second Baron Tennyson; "The Life of Lord Tennyson," G. C. Benson.



**MRS. BROWNING'S TOMB  
IN FLORENCE, ITALY**

Elizabeth Barrett Browning was herself a poet of exceptional genius; she was born in 1806, married to Robert Browning in 1846, and died in 1861.

# THE MENTOR

ISSUED WEEKLY BY

The Mentor Association, Inc.

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## *Editorial*

Some of the numbers of The Mentor have been used as the subject matter for reading clubs. That is a use of The Mentor that we most heartily welcome. We have information from one reader that the number of The Mentor on "Spain and Gibraltar" is to be used at the next meeting of a literary club in the home of the writer. This number is to be read in conjunction with a study of Washington Irving's books on Spain—"The Alhambra" and "The Conquest of Granada." Another club has used the article on "Dutch Masterpieces" as the core of its evening's study, and we have it from a reader that he knows that number of The Mentor "almost by heart." No better thing could be said of The Mentor than that it is worth knowing by heart. It means that The Mentor has become to some readers at least a fund of important information—a fund that they can literally absorb and make their own.

★ ★ ★

The New York Sun called attention editorially, a short time ago, to the yearly report of Dr. Nicholas Murray Butler, president of Columbia University, in which he deplores "too much slovenly reading matter" as an obstacle to education, "the substitution of quantity for quality," and recalls the fact that the great lawyers of the Colonial period and the makers of the Constitution had few, but the fittest, books; knew well a few first rate books.

"One reason, aside from insufficient or incompetent instruction in the schools, for the so often complained of illiteracy, so to speak, of students, is probably to be found in the mass of stories which the Carnegie and other libraries feed to them, and which they skim through at the double quick, getting no permanent impression. Their great-grandfathers read over and over and assimilated a handful of books. The little dingy or tattered home collection was often their school, college and university.

★ ★ ★

"Let us read over again Nicolay and Hay's description of Abraham Lincoln's boyhood studies: 'His reading was naturally limited by his opportunities, for books were among the rarest of luxuries in that region and time. But he read everything he could lay his hands upon, and he was certainly fortunate in the few books of which he became the possessor. It would hardly be possible to select a better handful of classics for a youth in his circumstances than the few volumes he turned with a nightly and daily hand—the Bible, "Æsop's Fables," "Robinson Crusoe," "The Pilgrim's Progress," a history of the United States, and Weems' "Life of Washington." These were the best, and these he read over and over till he knew them almost by heart."

★ ★ ★

"Almost by heart!" Fortunate is he who has lived with a few books. In a world of volumes swollen to intolerable dimensions there are still but a few real books. They are those we make our own; that shape the mind, store the memory, are the foundation and discipline of our intellectual life.

★ ★ ★

The purpose of The Mentor is to give the gist of knowledge to be found in the world's best books, and to give that knowledge in a form that is easy to retain. A number of Mentors thoroughly absorbed—as we might say, "learned by heart"—what a mental equipment it would mean! And the practical side, too, should be considered. Most people haven't time to read even the world's best books. The Mentor can be read in a few minutes.







GEORGE GORDON, LORD BYRON, a great poet and a daring adventurer with a wonderful personality, is the subject of one of the intaglio-gravure pictures illustrating "Famous English Poets."

## LORD BYRON

Monday Daily Reading in the Mentor Course

I AWOKE one morning and found myself famous," said the great poet Byron. This was almost the very truth. A single poem, a long one indeed, "Childe Harold," made him the most talked of man of his time. His fame grew in a night. And yet he is said to have been prouder of being a descendant of those Byrons who came into England with William the Conqueror than of having been the author of "Childe Harold."

The Byrons were an ancient and honorable family, numbering among them many famous soldiers and landowners. George Noel Gordon Byron, the poet, was born on January 22, 1788. His father was Captain John Byron, a profligate and spendthrift. His mother was Catherine Gordon, the second wife of "Mad Jack Byron," as the poet's father was called. His parents soon separated, Mrs. Byron taking her son with her. Soon after this Captain Byron died.

In 1798 the poet's great-uncle died, and George became Lord Byron at the age of ten. He and his mother were now assured of a comfortable income, and he was sent to Harrow School, where, in spite of his lameness, which he had suffered from birth, he soon became a good athlete and an expert swimmer.

At the age of sixteen Byron fell desperately in love with Mary Chaworth, a distant relative, two years older than himself. Her indifference broke the poet's heart—for the time being.

He entered Cambridge in 1805, and while there wasted most of his time. He left college with the degree of Master of Arts at the age of twenty. In 1807 he published his first volume of poetry, "Hours of Idleness: A Series of Poems, Original and Translated." The Edinburgh Review ridiculed these in a satirical criticism. This provoked from Byron a brilliant retort in the form of a poem called "English Bards and Scotch Reviewers."

In 1809 he decided to travel about

Europe. In "Childe Harold" he has told his thoughts and experiences during these wanderings. The first two cantos of this poem appeared in 1812, and their success was instantaneous.

The life of a personality like Byron is so full of incident, so colored with romance and adventure, that to tell it in detail requires a great deal of space. Everything that he did was interesting; everywhere he went he left the impress of his genius. Women loved him, and men imitated him. Byron was the fashion, and the poet was renowned the world over.

He married Anne Isabella Milbanke in 1815. A daughter, Augusta Ada, afterward the Countess of Lovelace, was born to them; but in 1816 Lady Byron left her husband, giving as the reason her belief that he was insane.

The following spring Byron left England, and after traveling about for some time met the poet Shelley and Mary Godwin in Switzerland. From there he went to Italy, where he lived for a number of years. When there he wrote many of his greatest poems.

About this time Greece was struggling to throw off the rule of Turkey. Byron, a great believer in liberty of every sort, gave freely of his sympathy and money to the cause. In 1823 he fitted up an expedition and sailed to the aid of the Greeks; but before he could get into active service he was taken fatally ill, and died at Missolonghi on April 19, 1824. His last words were of Greece, the country he had come to help to freedom: "I have given her my time, my means, my health—and now I give her my life! What could I do more?"

Byron's body was carried back to England; but the British authorities would not allow him to be buried in Westminster Abbey. There is neither bust nor statue of him in Poets' Corner. His remains were finally laid beneath the channel of the village church of Hucknall Torkard.







JOHN KEATS, a genius whose life was ended almost before it began, but whose poetry will live forever, is the subject of one of the intaglio-gravure pictures illustrating "Famous English Poets."

## JOHN KEATS

Tuesday Daily Reading in the Mentor Course

NO one man ever published a worse first volume nor a better last volume of poetry than did John Keats. And no poet was so severely criticized at the beginning nor more highly praised at the end of his life. Yet between the appearance of his first work and the publication of his last volume there was a space of but three years.

Keats' origin was humble; but not so vulgar as most people think. He was born on October 29, 1795, and was the eldest son of Thomas Keats, head hostler at the Swan and Hoop livery stables in London. But in spite of these commonplace early associations his parents were able to send John to a private school at Enfield. Thomas Keats was killed by a fall from his horse in 1804, and Mrs. Keats married another stable keeper. This marriage was an unhappy one, and the couple soon separated.

At school Keats was distinguished for his quick temper, a love of fighting, and a great appetite for reading. In 1810, when his mother died, he left school with the intention of becoming a doctor. He was apprenticed to Thomas Hammond, a surgeon in Edmonton; but he had a quarrel with him, and went to London in 1814 to study at Guy's and St. Thomas's hospitals.

Even in London, Keats could not concentrate his whole attention on the study of medicine. He read a great deal of poetry, especially 'Spenser. In 1816 he met Leigh Hunt, who introduced him to the poet Shelley. Already he had begun to write verse, and these friends stimulated his poetic gift, until in the winter of 1816-17 he definitely decided to give up the study of medicine and write for a living.

His first volume of "Poems by John

Keats" appeared in the spring of 1817. This book was dedicated to Leigh Hunt. The next year he published "Endymion: A Poetic Romance." This volume was harshly treated by the famous critic Gifford in the *Quarterly Review*. Whether or not the poem deserved such severity, the language of the reviewer cut Keats to the quick. He also bitterly resented the attacks made upon him in *Blackwood's Magazine*.

With his friend Armitage Brown he next started on a walking tour of Scotland; but on account of the bad state of his health was forced to give this up. His brother Thomas Keats died of consumption at the beginning of December, 1818, and the poet went to live with Brown. When there he fell passionately in love with Fanny Brawne, a girl of seventeen, who lived nearby. It was at this time that he wrote his greatest poems; although his health was very poor.

Early in 1820 Keats realized that he had consumption; but he did not give up. In July he published his third and last volume of poetry, "Lamia, Isabella, The Eve of St. Agnes, and Other Poems." In September, 1820, he started for Naples, in an attempt to cure himself; but it was in vain, for on the following February 23 he died in Rome. He was buried in the old Protestant cemetery near the pyramid of Cestius. He requested that on his gravestone should be carved this inscription, "Here lies one whose name was writ in water."

It was formerly believed that the attacks of hostile reviewers were the cause of Keats' death; but this theory has long since been disproved. Although the sensitive poet felt these bitter attacks keenly, his was not a spirit to sink beneath them.



PERCY BYSSHE SHELLEY



PERCY BYSSHE SHELLEY, a much read poet of the beautiful, whose life had a sudden, tragic ending, is the subject of one of the intaglio-gravure pictures illustrating "Famous English Poets."

### PERCY BYSSHE SHELLEY

Wednesday Daily Reading in the Mentor Course

**P**ERCY BYSSHE SHELLEY was born near Horsham, in the county of Sussex, England, on August 4, 1792. He was the eldest son of Sir Timothy Shelley.

At the age of eleven he was sent to school at Eton. There he had a hard time. He resisted the "fagging" system, —a system under which the young boys must act as servants to the older ones,—and he would not work at his lessons. He was gentle natured and retiring; but when provoked he showed a very violent temper. So he was known as "Mad Shelley" by his schoolmates.

In 1810 Shelley entered Oxford. But he did not stay there long; for he and a friend, named Thomas Jefferson Hogg, became atheists, and Shelley wrote a little pamphlet on atheism, which he sent to the different heads of the colleges, asking them to notify him at once of their conversion to atheism. This they declined to do; but instead summoned both Shelley and Hogg and expelled them. Shelley and his friends complained at what they termed the injustice of the expulsion; but his father would have nothing to do with him. So Shelley went to London, where he wrote the poem "Queen Mab." This was not published until later.

When he was in London his sisters sent him money by means of Harriet Westbrook, one of their friends. Shelley converted her to atheism, and married her in August, 1811, because she did not wish to go back to school. This marriage turned out to be very unhappy and they

separated by mutual consent in 1813.

The next year Shelley, accompanied by Mary Wollstonecraft Godwin, the daughter of William Godwin, the speculative philosopher, and Claire Clairmont, a friend of the poet Lord Byron, visited Europe. In 1815 Shelley's grandfather died, and the poet was assured of a regular income of \$5,000 a year. In 1816 he visited Europe again, and in November of the same year his wife Harriet drowned herself. Shelley's two children were committed to the care of their grandfather Westbrook.

Shelley married Mary Godwin, and in 1818 they left England, never to return, going to Italy, where he wrote many of his greatest poems.

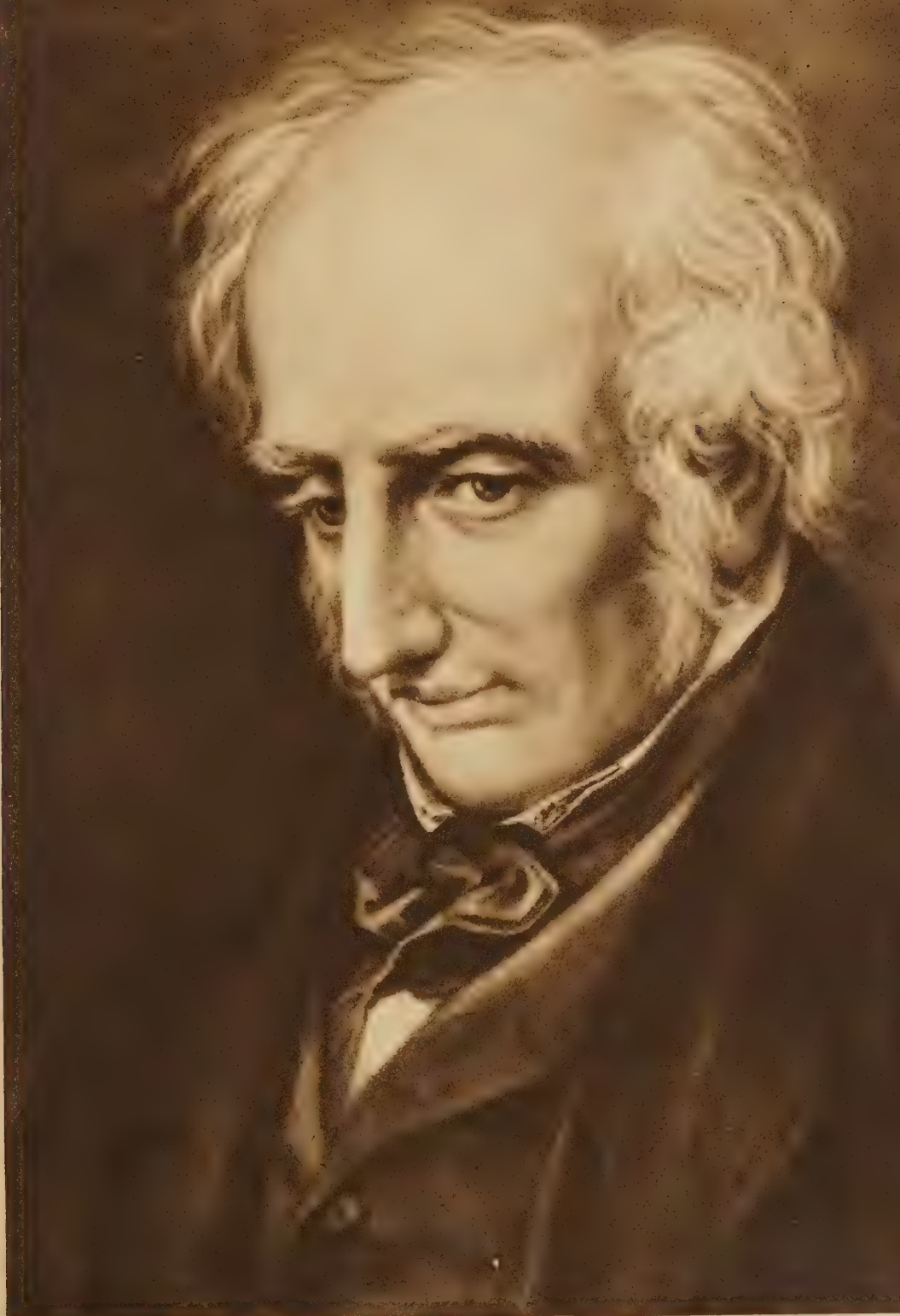
His second wife was a talented woman and a writer of ability. Under the name of Mary Wollstonecraft Shelley she wrote that famous gruesome tale, "Frankenstein."

In July, 1822, Shelley set sail in a small boat to return to his summer home at Spezia. The boat was overtaken by a sudden squall and disappeared. Two weeks later Shelley's body was washed ashore with a copy of Keats' poems open in one of his pockets. The Tuscan quarantine regulations at that time required that whatever came ashore from the sea should be burned. Accordingly Shelley's body was placed on a pyre and reduced to ashes in the presence of Leigh Hunt, E. J. Trelawney, and Lord Byron. His ashes were collected and buried in the Protestant cemetery at Rome, near the grave of his friend Keats.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

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WILLIAM WORDSWORTH



WILLIAM WORDSWORTH, a poet of nature and humanity, is the subject of one of the intaglio-gravure pictures illustrating "Famous English Poets."

### WILLIAM WORDSWORTH

Thursday Daily Reading in the Mentor Course

AT the age of twenty-one William Wordsworth was so undecided as to what he wanted to do for a living that his relatives believed he would turn out to be a good-for-nothing. At the age of thirty-five he had finished a tremendous poem in fourteen books, which he had begun because he was not ready at the time to take up anything more difficult!

Wordsworth was born at Cockermouth, in Cumberland, England, on April 7, 1770, the son of John Wordsworth, a lawyer. When he was only fifteen he wrote as a school task an account in poetry of his summer vacation. He entered Cambridge at the age of seventeen; but did not get along well there because he did not like his studies nor the discipline of the college.

In those days, when there were no railroads or trolley lines, it was the custom for young Englishmen who could afford it to take walking trips through Europe during their vacations from college. In the summer of 1790 Wordsworth made a tour through France and among the Alps, and was much affected by the beauties of nature he saw, particularly at Lake Como. He graduated from St. John's College, Cambridge, in 1791, with the degree of Bachelor of Arts.

The French Revolution came along about this time, and, together with most of the progressive young men of the day, Wordsworth hailed it with enthusiasm. But later the horrors of the Revolution disgusted him; although he always remained a Republican in principle.

Wordsworth's friends urged him to enter the ministry, and he himself thought a little of becoming a lawyer; but he finally decided to write for a living. And a poor living it was at first! Sometimes he had hardly enough to eat. He published his first poems in 1793,—“An Evening Walk, Addressed to a Young Lady,” and “Descriptive Sketches Taken During a Pedestrian Tour Among the Alps.”

Two years later his poverty was lightened by a legacy of \$1,500 left him by a friend, and his sister Dorothy went to keep house for him. She helped him in many ways, and cheered his spirits. In 1802 he married Mary Hutchinson, and about the same time inherited \$9,000 from his father. Three years later he finished that long poem in fourteen books, “The Prelude,” containing an account of the cultivation and development of his own mind. This was not published until after the poet's death.

Wordsworth continued to write many poems, most of which had to do with the beauties of nature. Nature in all her forms was his delight. He liked to walk by himself in the fields, and to talk with the poorer people, those nearest to the soil. He was simple, kindly, and much loved by those who knew him.

In 1843 Wordsworth succeeded Robert Southey as poet laureate of England, and was recognized as the greatest living English poet. He held this honor only seven years, as he died at Rydal Mount, his home in England, on April 23, 1850.



ALFRED, LORD TENNYSON





LFRED, LORD TENNYSON, one of the greatest and most widely known of England's Poet Laureates, is the subject of one of the intaglio-gravure pictures illustrating "Famous English Poets."

#### ALFRED TENNYSON

Friday Daily Reading in the Mentor Course

ALFRED TENNYSON was born at Somersby in Lincolnshire, England, on August 6, 1809. His father was a rector, and the poet's boyhood was passed in an atmosphere of poetry and music. Even as a child he wrote verses, and some of these were published in 1827 in a volume, "Poems by Two Brothers," written by himself and his elder brother Charles.

He entered Trinity College, Cambridge, in 1829, and in the same year won the chancellor's medal with a blank-verse poem called "Timbuctoo." His closest friend at college was Arthur Henry Hallam, a brilliant young man who belonged to The Apostles, a society of which Tennyson was also a member.

"Poems, Chiefly Lyrical," was published in 1830; but the following year, soon after the death of his father, the poet left Cambridge without taking his degree. He then decided to devote his life to writing poetry. A small volume of poems published in 1832 proved that he had chosen well; for it contained some of his best work.

But now for ten years the poet kept silence. He did not publish another line of poetry until 1842. The reason for this was the death of his friend Arthur Hallam. Hallam was the closest intimate of Tennyson, and when he died suddenly at Vienna in 1833 the poet received a blow from which he never fully recovered. But this great loss was poetically the

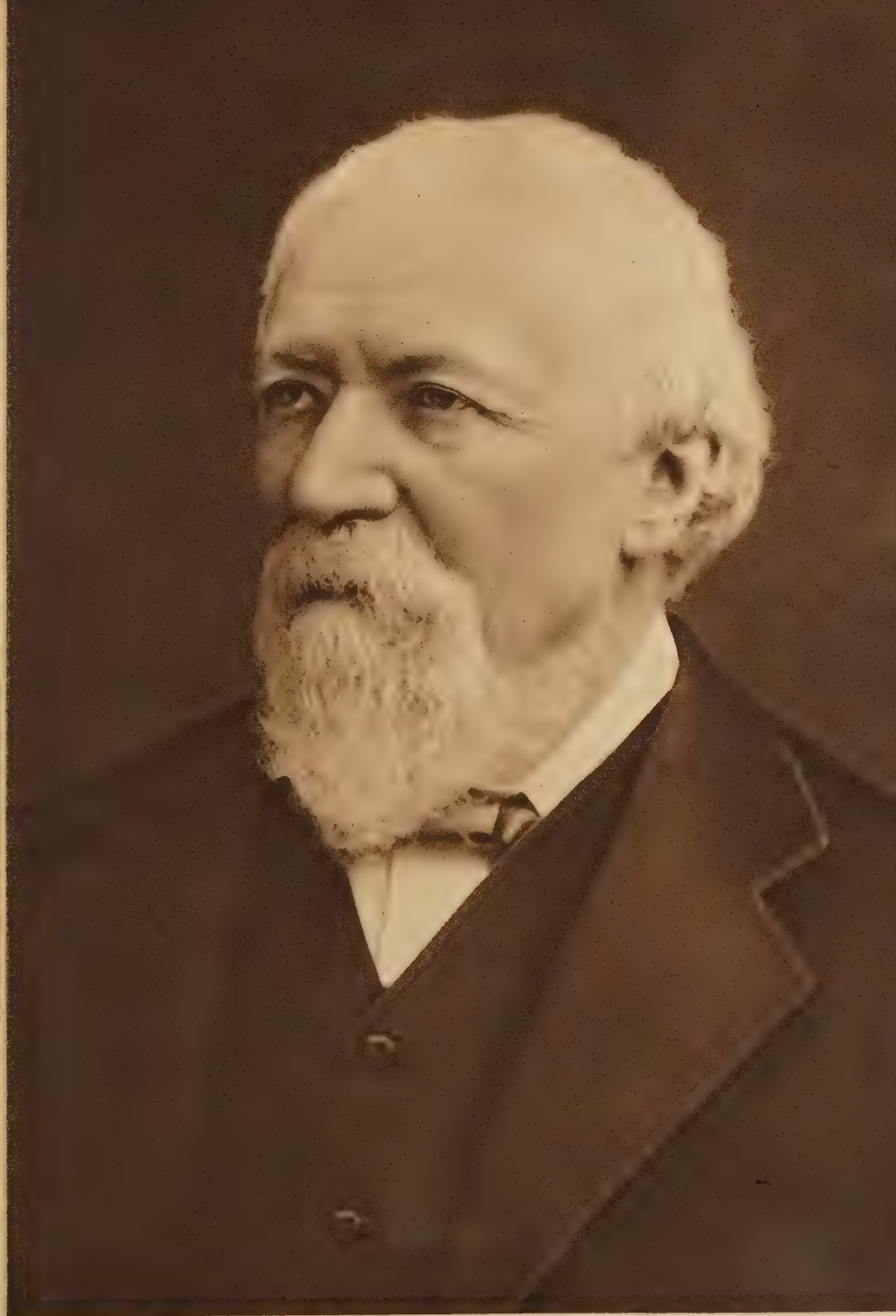
making of Tennyson. The volume of 1842 contained some of his greatest poems, among them being "Ulysses," "Locksley Hall," and "Break, Break, Break."

Five years after this appeared "The Princess," a long poem treating of the "woman question" in a half-humorous way. It is a poem of great beauty.

Then in 1850 came the elegy on the death of Hallam, "In Memoriam." This had been long expected, and it proved to be one of the greatest poems of the century.

In the same year Tennyson married Emily Sellwood, and was appointed poet laureate to succeed Wordsworth. His first official poem in this position was the "Ode on the Death of the Duke of Wellington" in 1852. Two years later "The Charge of the Light Brigade" electrified the world. "Maud" appeared in 1855, and then four years later began the publication of the famous "Idylls of the King," poems in blank verse telling of King Arthur and his court. From that time on Tennyson wrote many poems and dramas.

In 1884 he was made Lord Tennyson, first Baron of Aldworth and Farringford. He took the title from his two country houses in Sussex and on the Isle of Wight. On October 6, 1892, Tennyson died at Aldworth "with the moonlight falling on closed eyes and voiceless lips."



ROBERT BROWNING



ROBERT BROWNING, whose poetry is now beginning to be appreciated more and more as time goes on, is the subject of one of the intaglio-gravure pictures illustrating "Famous English Poets."

## ROBERT BROWNING

Saturday Daily Reading in the Mentor Course

"God's in his heaven:

All's right with the world."

SO Pippa sings in "Pippa Passes." And that was the philosophy of the great poet who wrote the lines. Robert Browning was an optimist. He believed that the world would come out all right in the end, that good would win.

Robert Browning was born on May 7, 1812, at Camberwell, near London. His father, who worked in the Bank of England, was also named Robert Browning. The Brownings were of sturdy stock; but the poet's mother was delicate. At the age of twelve he had written a volume of poems called "Incondita"; but his parents could find no one who would publish it.

Browning's early education was rather scant; but he made up for this by a great deal of miscellaneous reading in his father's library. He had a chance to become a clerk in the Bank of England; but he refused it, and decided to write poetry for a living. Strange to say, his parents encouraged him in this. He published his first poem, "Pauline," in 1833. Then followed "Paracelsus" in 1835, and "Sordello" in 1840.

Browning was by this time becoming well known, and his poetry was admired. He had always liked the theater, and now he began to write drama. In May, 1837, his first play, "Strafford," was produced in Covent Garden. He followed this with several others, none of which had great financial success.

In 1844 Elizabeth Barrett, a poetess whose genius was then being recognized, published a volume of poems containing "Lady Geraldine's Courtship," with a striking phrase about Browning's poems. This pleased the poet greatly, and he was encouraged by her cousin, John Ken-

yon, to write to her. Finally she permitted him to visit her, and they fell in love with each other. Elizabeth Barrett was six years older than Browning, and was a chronic nervous invalid; but in September, 1846, was secretly married to him in spite of the opposition of her father, who objected on principle to the marriage of his children. Theirs was one of the greatest love stories in all history. They were both poets of the highest genius, and they loved each other devotedly. When his wife died at Florence, Italy, on June 30, 1861, Browning was crushed by the blow.

But he bore it like the great man that he was. He decided to return to England to superintend the education of his son, Robert Wiedeman Browning. There he resumed his writing, and published many poems, including "The Ring and the Book," which is regarded by some as his masterpiece. It is an immense poem in twelve books, in which the story of a murder is told many times over by the various characters concerned. It is a unique and powerful poem.

In his later years Browning returned to Italy; but he never revisited Florence after his wife's death there. He continued writing almost to the very end of his long life. He composed very slowly, considering twenty-five or thirty lines a good day's work.

The real greatness of the poet was appreciated toward the end of his life, and many honors were showered upon him. In 1839 he went to Venice with his son. Here he caught a heavy cold, and this, combined with the poor state of his health, was too much for the old poet. He died on December 12, 1889, and was buried in Westminster Abbey on December 31.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

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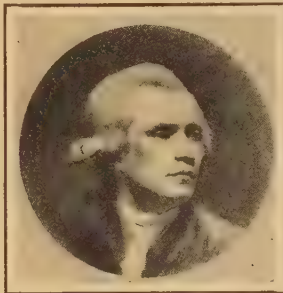


# MAKERS OF AMERICAN ART

By J. THOMSON WILLING



WEST



COPLEY



STUART

## THE MENTOR

SERIAL No. 45

DEPARTMENT OF FINE ARTS



### MENTOR GRAVURES

LADY WENTWORTH

By John Singleton Copley—1737-1815

CHRIST REJECTED

By Benjamin West—1738-1820

GEORGE WASHINGTON

By Charles Willson Peale—1741-1827

ALEXANDER HAMILTON

By John Trumbull—1756-1843

DOLLY MADISON

By Gilbert Stuart—1755-1828

A SPANISH GIRL

By Washington Allston—1779-1843

**E**ARLY art in America was distinctly commercial, in that it conformed to the law of demand and supply. In those prephotographic days records were desired of the appearance of people who were gradually coming into an easier mode of living than their ancestors, the hardy pioneers, had been able to acquire. The Colonial official, the landowner, the merchant, all wished to emulate in little the great folk of the Old World, and have family portraits. The craftsmen to supply the demand were few, and the quality of their art far from fine. The Colonial period was barren of good production. It is marvelous that in this pictorially uncultured time, without the stimulus of good examples to be seen and of fellow strivers to instruct, such wonderfully good workers in art should arise as Copley in Boston and West in Pennsylvania, and a little later Malbone in Newport, who in miniature work outclassed anyone then working. After study in Europe these men's work was broader and better; but yet much of their early work indicates their caliber.



MR. and MRS. IZARD (Alice DeLancey)  
By Copley, in Boston Museum of Fine Arts.

## EARLY AMERICAN PORTRAITS

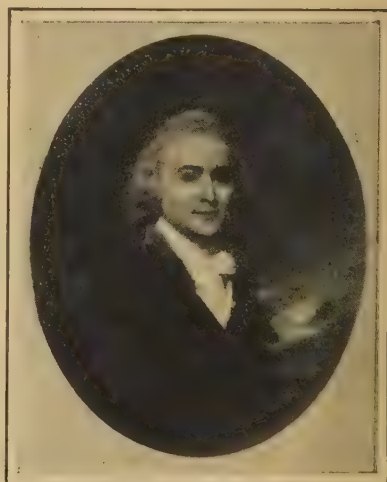
After the proclamation of peace the people were more prosperous and the portrait market was good. Not only family portraits were wanted, but portraits of political heroes. The commercial artist was there to take orders and deliver the goods. The goods he delivered were of a very high grade of workmanship. After the individual portrayal came the order for the historical picture, the celebration of

the dramatic moment and the great event. Further than these two classes of pictures the earliest art did not go. The life of the day in all its human aspects of picturesqueness was ignored. The genre picture did not come until about the middle of the nineteenth century.

In England, Benjamin West, who had gone there about his twenty-fifth year, was painting biblical and mythological subjects, inspired by his stay in Italy; for Italy was yet the field for art inspiration. He received extended patronage from King George, and succeeded Reynolds as president of the Royal Academy. "Christ Healing the Sick," in the Philadelphia Hospital, and the "Death on the Pale Horse," in the Pennsylvania Academy, are two of his best known works in America. The latter is an immense canvas, melodramatic in character, and carrying no direct message to modern observers. West seems to have wished to impress by size and industry. In regard to color he always remained a Quaker.

## THE GENEROSITY OF WEST

Perhaps West's best contribution to the art development of America was the splendid generosity of his welcome to his young compatriots when they came to London to study. His was the hand that gave them greeting, his the studio and the home that were at their service, and his



JOHN QUINCY ADAMS  
By Copley, in Boston Museum of Fine Arts.

the mind that directed their work. To him came Matthew Pratt of Philadelphia, though his senior, and stayed four years, returning then to his native place and carrying on his profession there. The Peales, father and son, were indebted to him for their training. Dunlap and Trumbull and Stuart all studied under his tutelage. Allston sat at his feet as a devout disciple, becoming a veritable legatee of his mode of thought and of his manner. This manner was evolved from a contemplation of grand subjects, allegorical, religious, mythical, and historical. Neither he nor West was an observer of the life of their day; though West did a radical thing, a great service to natural art, when he painted the Death of Wolfe with all the figures therein clad in the regimentals they then wore, and not in classic



MRS. DANIEL DENISON ROGERS

By Copley.



MRS. FORD

By Copley, in Hartford Athenæum.

garb, as historic happenings had hitherto been painted. His work had little beauty of color, little atmosphere, and no spontaneity. It has not held its appreciation as have other more natural paintings of that time. To Boston, in 1725, had come John Smybert, from London, a protégé of Bishop Berkeley. He there painted many portraits until his death in 1751; though his work had little merit. He was the forerunner of Copley, the first able native artist.

## THE DISTINCTION OF COPLEY

In his youth Copley had the slight advantage of some instruction from his stepfather, Peter Pelham, the engraver; but early acquired a style of

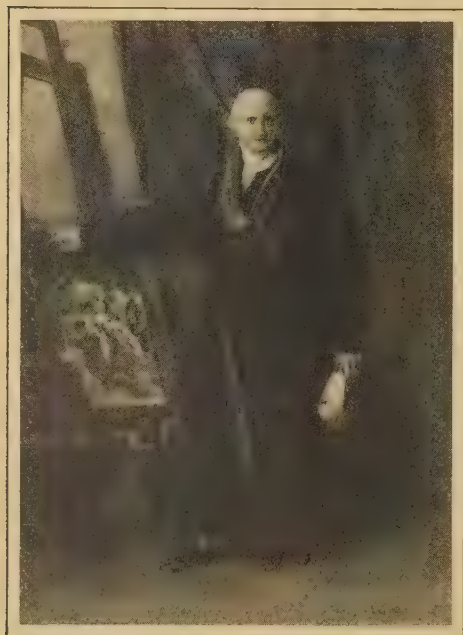


his own. His technic was not very fluent; but his design was good, his drawing remarkably true, and his characterization unusual. A dignified formality pervaded his canvases, as befitted the sitters of his native Boston. It is said that a Copley portrait in a New England family is a certificate of aristocracy and social standing. He painted textures well, though somewhat laboriously. "Large ruffles, heavy silks, silver buckles, gold-embroidered vests, and powdered wigs are blent in our imagination with the memory of patriot zeal and matronly influence," writes Tuckerman. But those adjuncts to the personality would not be so associated



THE AMERICAN ACADEMY

By Matthew Pratt, in the Metropolitan Museum, New York.



BENJAMIN WEST

By Sir Thomas Lawrence, the English portrait painter.

with the patrician Colonials had not Copley rendered them so well. None of the early painters so accurately gave the spirit of their time as he. As we can glean from Lely's portraits of the beauties of the Carolean Court the free and easy manners that were its atmosphere, so from Copley's portraits we get the moral atmosphere of that Colonial time, with the reserve and self-respect of its men and the virtue and propriety of its women. He did not go abroad until he was thirty-seven years old. In England he was well received, and had many commissions. He was made an A. R. A. in 1777, and a full academician in 1779. Shortly after this he was commissioned to paint "The Siege of Gibraltar." His son, Baron Lyndhurst, became lord chancellor, and collected many of his father's works.

## THE PEALES, A FAMILY OF PAINTERS

Charles Willson Peale's fame is almost wholly derived from his portraits of Washington, of which he painted fourteen from life, extending in time from 1772 to 1795. His earliest shows Washington in the uniform of a British Colonial colonel, and is now in the possession of Washington and Lee University.

Washington is known to have sat forty-four times to various painters. Based on these comparatively few sittings have been more portrayals on canvas than have been accorded to any man in history, with the possible exception of Napoleon. A collection of engraved portraits of him has been made which included over four thousand plates. Rembrandt Peale, a son of Charles Willson Peale, contributed a cumulative fame to the name, as he also painted Washington, as well as Jefferson, Dolly Madison, and other political and social leaders. He, as well as his father and his uncle, James Peale, all worked at times in miniature. In the work of father and son there was little merit, little invention, but a creditable craftsmanship. They recorded the appearance of the people of their day with uninspired fluency.

## THE ART OF TRUMBULL

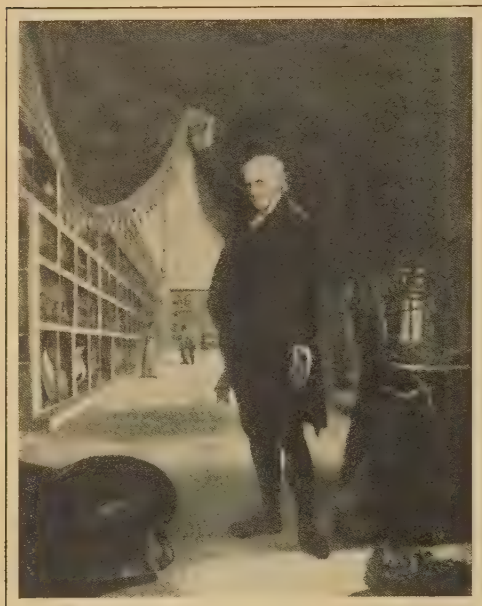
John Trumbull's standing, like Peale's, is attained largely on his renderings of Washington. He had much opportunity for observing the general, and this contributed much to the accuracy of his compositions, but little to the fineness of his art. He is fortunate in having many of his works gathered together in the Yale School of Fine Arts; for in the aggregation they are impressive, as being a dignified and graphic presentment of the important events of the Revolutionary period. These canvases are not large. Indeed, much of his work was in the nature of miniatures in oil. He made many careful studies from life of those persons he introduced into his historical compositions. His picture of the signing of the Declaration of Independence was painted in 1791, when most of



KING LEAR

By Benjamin West, in Boston Museum of Fine Arts.

the signers were yet living, and from all of these he obtained sittings. Claim has been made that he was the greatest of the early painters in America. He was, in the sense of having made the truest record. But in the sense of being the best according to our latterday conception of art, as being something other than a labored and literal rendering of a fact, he was inferior to both Copley and Stuart.



C. W. PEALE

Portrait by the painter, in the Pennsylvania Academy.

## GILBERT STUART, MASTER IN PORTRAITURE

In Gilbert Stuart we had the most valuable art worker. His portraits, while good records, had also beauty and charm. His color was fresh and brilliant. He gave his subjects poise and personality. His pictures were vital. He had not the faculty for design and composition to the extent of the great Englishmen, Reynolds and Gainsborough; but he had a technic that was not inferior. Fortunate has been the nation that has known its heroic founders through the medium of Stuart's picturing. Indeed, much of our modern regard for those heroes has been engendered by these dignified yet very human presentments. Of Philadelphia families he was the true historian, and of Boston society he

was the splendid chronicler that outshone its own Copley. In England, after studying with West, he ranked high for several years in that, the greatest period of English art. He returned to America in 1792, and after spending two years in New York went to Philadelphia to paint Washington.

Apart from the several celebrated pictures of the first president, his best work was done in the decade in which he resided in that city. It has been the policy of the Pennsylvania Academy of Fine Arts to acquire as many of these works as possible. More than a score are now in its possession, including portraits of Presidents Monroe and Madison, and the famous Dolly Madison canvas. Stuart painted as many as three sets of the first five presidents, one of which was destroyed by fire in Washington. One set is now privately owned in Boston. What is known as the Lansdowne portrait is in the Philadelphia gallery. In design and general impressiveness, though not in features, it is one of the most satisfactory of all the presidential picturings. The Gibbs-Channing portrait,





WASHINGTON TAKING LEAVE OF HIS GENERALS

By Trumbull, in the Yale School of Fine Arts.



JOHN TRUMBULL  
Painted by himself.

now in the Metropolitan Museum, New York, is the finest in facial modeling. Stuart made many replicas of the few Washingtons he painted from life—especially was this so of the Athenæum head. Much controversy has arisen as to which of the many Washington portraits is the most accurate. The fact of the absolute dimensions of any feature is of little moment to later generations. What is of greatest moment is the poise, the nobility, the grandeur, the serenity, the faith, the wisdom, the Homeric mold, of the man, and these a grateful people has come to think were intimated more fully by Stuart than by any of the other portrayers.

## STUART'S PORTRAITS OF WOMEN

Stuart is quoted as saying "Houdon's bust is the best, and after that, my portrait." We can well be content to accept these as the two ideal renderings. It has been claimed that he was not very successful in portraying female beauty. This is a contention that is hard to controvert. He did not prettify his sitters in the way Lawrence did; but he surely made them humanly lovely. Rebecca Smith, Anne Bingham, Frances



ELIZABETH BEALE BORDLEY



MRS. WM. JACKSON



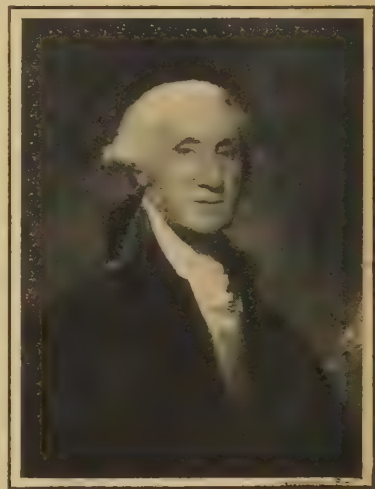
FRANCES CADWALADER

Women's portraits by Stuart.

Cadwalader, Elizabeth Bordley, and Sallie McKean, all reputedly handsome in the written testimony of that period, have certainly not suffered in that repute by Stuart's painting of them. And Betsy Patterson, she of the wilful temperament and romantic career, who married the brother of an emperor, lives for all time as a beauty because of the ability of Stuart. Of this handsome woman a contemporary writes, "Mme. Jerome Bonaparte is a model of fashion, and many of our belles strive to imitate her; but without equal *éclat*, as Madame has certainly the most beautiful back and shoulders that ever were seen," and again, "To her mental gifts were added the beauty of a Greek, yet glowing, type, which not even the pencil of Stuart adequately portrayed in the exquisite portrait that he wished might be buried with him: not yet on his other canvas which, with its dainty head in triple pose of loveliness, still smiles in unfading witchery." Whether or no he painted her as lovely as life, he produced a canvas that has great individuality and charm.

### THE CULTURE OF ALLSTON

Washington Allston had a great reputation in his day; but his product was considerable and not of a quality to justify the standing he then had. He had greater culture and a finer intellectuality than



THE GIBBS-CHANNING PORTRAIT OF WASHINGTON

By Stuart, in Metropolitan Museum, N. Y.

perhaps any other artist in the United States in its first century. His was a sensitive nature. He lived in the spirit. For the high, the lovely, the perfect, he strove all his days. Yet that high ideality and that earnest striving had little effect on the art of his time. He was honored by his literary contemporaries; but his work was not emulated to any extent by his fellow artists. His work was an intellectual expression. Its tradition was continued by Thomas Cole, who painted landscape as an allegorical message.

Allston was born near Charleston, South Carolina, spent his youth at Newport, where he became intimate with Malbone, and after graduating from Harvard went abroad to study. The Italians attracted him; but he found his way to London, where he associated with Coleridge and other literary celebrities. He was made an A. R. A.; but returned soon thereafter to Boston, working there from 1818 to his death in 1843. He laid much stress on his technical processes in painting. His pictures had none of the spontaneous quality of his sketches and studies. His was an art totally at variance with the mode of the present day. We feel in Copley's canvases a very modern quality, and in most of Stuart's, but not in Allston's.



ELIZABETH PATTERSON,  
MME. JEROME BONAPARTE  
By Stuart.

## VANDERLYN AND SULLY

A more modern man, though not so celebrated, was John Vanderlyn, a native of Kingston, New York, who spent many years in Paris. He had aspiration after beauty for its own sake. His *Ariadne*, owned by the Pennsylvania Academy, was really the first important nude painted here. Such subjects in those days caused much protest. This artist's life was a stern struggle against adverse conditions; though he greatly deserved success. In the rotunda of the Capitol at Washington is his *Landing of Columbus*, a work that does not well represent his ability. His portrait work carried through the traditions of the Revolutionary days to that period of the early half of the nineteenth century when Thomas Sully and Henry Inman were the leaders. The latter was





WASHINGTON ALLSTON  
Miniature by Malbone, Boston  
Museum of Fine Arts.

born in Utica in 1801, and lived but forty-five years. His work was uneven, but at its best, as in the Henry Pratt portrait in the Pennsylvania Academy, is comparable to Raeburn. He painted Wordsworth, Macaulay, Dr. Chalmers, and other men of mark in England, on commissions from their American admirers. Though Sully was a pupil of Stuart, he entirely lacked the master's authority of manner. His was a timid technic, without freshness of color or firm characterization. His life was a long and successful one, spent chiefly in Philadelphia, and he had many celebrities as sitters,—Queen Victoria, Fanny Kemble, and General Jackson are among his best known canvases. Of the work of Sully the Pennsylvania Academy has, besides several portraits of the artist himself, a large number of his canvases. This policy of the chief galleries of Boston, New York, and Philadelphia, of acquiring works of the several worthy artists of the older time, has become a more difficult one to follow as the years go on, and the ancestral portrait, the family heirloom, becomes precious beyond price.

### THE BEGINNING OF AMERICAN MINIATURE PAINTING

Treasured with even greater reverence is the old time miniature. There was no production of this form of art in the Colonial days, but its practice developed after the Revolution, and had its chief exponent in Malbone, who, though living but from 1777 to 1807, is to this day one of the very best artists of the portrait in little. Excellent draftsman-ship as well as good coloring gave his work a structural firmness unusual even in Cosway's productions. His best known picture was an imaginative composition entitled "The Hours," which is now in the Athenæum at Providence,



DEAD MAN RESTORED TO LIFE BY TOUCHING  
BONES OF PROPHET ELISHA  
By Allston, Pennsylvania Academy.



JOHN VANDERLYN

Painted by himself, Metropolitan Museum, N. Y.



EDWARD G. MALBONE

R. I. Through his friendship with Allston, Malbone accompanied him to Charleston in 1800, and there painted miniatures of prominent South Carolinians, including Mrs. Ralph Izard, the beautiful Alice Delaney, who had been previously pictured by both Copley and Gainsborough. Other beautiful women he painted were Rachel and Rebecca Gratz of Philadelphia, the latter being the inspiration for Re-

becca in Sir Walter Scott's "Ivanhoe." Allston wrote of Malbone, "He had the happy talent of elevating the character without impairing the likeness. This was remarkable in his male heads, and no woman ever lost beauty under his hand." In Charleston at that time was Charles Fraser, a miniaturist of much ability, whose work is now sought by collectors. As the nineteenth century progressed the portrait gradually lost its preëminence, and the landscape, the story telling picture subject, and later the composition painted for its own sake became the chief expressions of the American artist.

## SUPPLEMENTARY READING

### ART IN AMERICA

*By S. G. W. Benjamin.*  
1880—Harper & Bros., New York.

### AMERICAN PAINTING

*By Samuel Isham.*  
The Macmillan Co.—1910.  
The most complete and modern work on the subject.

### ARTIST LIFE

*By Henry T. Tuckerman*  
D. Appleton & Co.—1847.  
Not so much biographical as laudatory estimates.

### PORTRAITS OF WASHINGTON

*By Elizabeth Bryant Johnston*  
A most complete work of reference.

### HEIRLOOMS IN MINIATURES

*By Anne Hollingsworth Wharton.*  
J. B. Lippincott Company.—1898.  
The standard work on the subject of American Miniature Art.

### LIFE OF BENJAMIN WEST

*By John Galt.*  
Published shortly after the death of the artist and long out of print.

### THE DOMESTIC AND ARTISTIC LIFE OF JOHN SINGLETON COPLEY, R. A.

*By M. B. Amory.*  
Houghton, Mifflin & Co., Boston—1882.  
The standard work on Copley. Difficult to procure.

### LIFE AND WORKS OF GILBERT STUART

*By George C. Mason.*  
Charles Scribner's Sons—1879.  
An elaborate work now out of print.

### LIFE AND LETTERS OF WASHINGTON ALLSTON

*By Jared B. Flagg.*  
Charles Scribner's Sons—1902.  
Interesting from a literary standpoint.

### LIFE PORTRAITS OF GEORGE WASHINGTON

*By Charles Henry Hart.*  
McClure's Magazine—February, 1897.

# THE MENTOR

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Volume I

Number 45

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## *Editorial*

We have been asked more than once how the schedule of The Mentor is planned and how our subjects are selected. The question is a good one, for in the answer is to be found the basic idea on which The Mentor plan is established. If the schedules were prepared hastily and without due thought, and if the subjects were selected solely with consideration to the interest of the passing moment, The Mentor plan would have no more claim upon thoughtful and intelligent people than the most ephemeral journalistic enterprise. As a matter of fact, however, the schedule of The Mentor is prepared for more than a year in advance, and the plan is worked out on broad lines of general education—and not with the thought of merely reflecting the interest of the hour.

★ ★ ★

Of course, in some matters we observe timeliness. Our article on Abraham Lincoln will be published during the week in which Lincoln's birthday occurs. Professor McElroy's article on George Washington will appear on February 23rd. The advantage of selecting proper dates for these articles is obvious. In general, however, we arrange the schedule so as to give a just balance of subjects, and we endeavor to follow a certain mental logic in distributing the subjects through the year.

★ ★ ★

And now we are asked how the schedule is made up. The selection of subjects begins with the editors. After considerable

study a list is made that is large enough to form the basis of more than a year's reading. This list is divided into departments, and the subjects in each department are submitted to the member of our Editorial Board who has that department in charge. In a number of cases changes are made and new subjects are suggested by the members of the Advisory Board. Not only are the subjects of the articles determined under their supervision, but the names of the writers are often suggested by them, and in many cases the illustrations are selected under their direction. The association of the members of the Advisory Board with the Editors of The Mentor is close and continuous. We give the readers of The Mentor the direct benefits of this association.

★ ★ ★

But our answer would be incomplete if it failed to include mention of a most interesting source of suggestion—the readers of The Mentor. It is a great pleasure to say this, for it is the best evidence in the world of the coöperative spirit that exists in The Mentor Association. That is the spirit we seek.

★ ★ ★

We have had some of the most valuable suggestions from Mentor readers. Only last week we received a letter from an interested reader who had been following the historical articles in The Mentor. She wanted to know what we had in store for a lover of history. She suggested that it would be interesting to take up history from several special points of view—the great historic rivers for example. The idea is good. Think of the historic value and of the human interest in the story of the Rhine; the story of the Nile; the story of the Danube; the story of the Mississippi! The great rivers of the world have borne some of the most important historic events along on their currents. We are planning a set of articles on this subject.

★ ★ ★

This is but one case in which a reader of The Mentor has helped us. We could cite many others. And in acknowledging them we want to express our heartfelt appreciation of the earnest interest shown by our readers in The Mentor. Our mail brims over with it every day.





LADY WENTWORTH, BY JOHN SINGLETON COPLEY—LENOX LIBRARY, N. Y.

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## MAKERS OF AMERICAN ART    *John Singleton Copley*

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### ONE

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HE parentage of John Singleton Copley was Irish. He was born in America. The most active years of his art career were spent in England. About the time of his birth in Boston, July 3, 1737, his father died, and the boy was named after his grandfather on his mother's side, John Singleton of Quinville Abbey, County

Clare. After ten years his mother married Peter Pelham, a painter and mezzotint engraver. From him Copley received instruction and encouragement in art. But Pelham died when Copley was fourteen, and the boy had then to be his own master. He was living in Boston at a time when Boston had but 18,000 inhabitants. His skill in painting gained him renown throughout the city. He was a handsome, brilliant young man, dressing and living in style, and moving in the best society. Within the limited range of New England life he played something of the part that Van Dyck in his time played in the larger world of Holland and England.

When Copley was thirty-two years old he married the daughter of a wealthy merchant, Richard Clark. His father-in-law was the agent of the East India Company, to whom later was consigned that historic cargo of tea which was flung into Boston Harbor. Expecting trouble with England, young Copley, who was now a thoroughly successful painter, went to Rome for a year's stay; but in 1775 he took up his residence in London. He was received in a kindly and appreciative way by the great painter, Benjamin West, and soon became popular with the art loving public. After two years' residence he was made an associate member of the Royal Academy.

He became a full Academician in 1779, after exhibiting his most famous picture, the "Death of Chatham."

Copley's life was one of success and happiness. For him there were no struggles, and no embittering disappointments. His wife was beautiful and attractive, and they drew about them, in their home, a set of interesting and distinguished people. Their house on Beacon Hill was surrounded by eleven acres of land, which he called "Copley's Farm," and in which he took great pride and satisfaction. The Revolutionary War was naturally a matter of great concern to Copley, living as he was among English friends; but he remained steadfastly loyal to the land of his birth, and rejoiced at the issue of the war. As the Revolution closed Copley was working on the portrait of Elkanah Watson, and in December, 1782, he and Watson listened together to King George's speech recognizing America's independence. In the background of the Watson portrait Copley had introduced a ship, and when the two returned to Copley's house after hearing the king's speech, the artist painted on the ship's mast the first American flag displayed in England.

Copley died in 1815, full of years and of honors. His son became Lord Chancellor Lyndhurst.



CHRIST REJECTED, BY BENJAMIN WEST—PENNSYLVANIA ACADEMY



**T**HE career of Benjamin West has often been cited as a triumphant demonstration of genius, which like lightning, strikes where it will and develops in the most uncongenial surroundings. He was born in 1738 at Springfield, a little Pennsylvania settlement, and in his childhood he knew the rigor of frontier life. He was the

youngest child of a large family. When six years old, he began to draw with pen and ink, showing the first signs of an inclination to art. A year afterward a party of friendly Indians, amazed at the sketches of birds and flowers that the boy made, taught young West to prepare the red and yellow colors with which they painted their ornaments. Mrs. West furnished indigo; house cats furnished the fur to make brushes; and with these primitive materials the boy West produced some paintings that showed real worth. As a result a box of paints was sent to him from Philadelphia by a relative. His delight knew no bounds, and a few days later he set out to visit his relative in Philadelphia, a Mr. Pennington, who brought him in touch with the artist Williams. The boy's interest and enthusiasm about art impressed Williams, who asked him if he had read any books. Finding that young West's reading was limited to the Bible, the young artist lent him the works of Dufresnoy (Doo-frayn-wah) and Richardson on painting. These books gave the boy the idea of an artist's career, and soon afterward his skill brought him his first money.

At the end of West's Philadelphia studies the question of settling him in some profession came up, and as a result there was a solemn scene in the sober Quaker home of his parents, with discourses, prayers, and final dedication of the youth to art.

So launched, Benjamin West left home, and worked as a portrait painter first in Philadelphia and then in New York. In 1760, when he was twenty-two, he went to Italy for study, and remained there for three years. Then he settled in London, and success came to him rapidly. He was soon known as one of the leading portrait and historical painters of the time. In 1772 he was appointed court historical painter. He became one of the first members of the Royal Academy; and later he had conferred upon him the final crown of art distinction when, after the death of Joshua Reynolds, he was elected president of the academy.

Benjamin West in his old age was surrounded by a group of enthusiastic and talented young students. Washington Allston was a pupil of his, Copley too, and many other artists who afterward attained world wide fame. He died at London in 1820.



GEORGE WASHINGTON, BY CHARLES WILLSON PEALE—METROPOLITAN MUSEUM, N. Y.



EALE has been a well known name in American art for one hundred and fifty years. Charles Willson Peale, who lived from 1741 to 1827, was celebrated especially for his portraits of Washington and other famous men of the time. James Peale, his brother, who lived during about the same period, painted two portraits of Wash-

ington, one of which is in possession of the New York Historical Society, and the other in Independence Hall, Philadelphia. He also made a number of landscapes and historical pictures. Rembrandt Peale, the son of Charles Willson Peale, lived from 1778 until 1860. He too was a portrait painter, and among his works is an equestrian portrait of Washington, now in Independence Hall. Two brothers of Rembrandt Peale were artists likewise.

So when anyone speaks of the "American painter Peale" some further definition is needed, and when a portrait of Washington by Peale is mentioned it is important to know which Peale was the painter.

Charles Willson Peale, the most celebrated of them all, was born in Queen Anne County, Maryland, in April, 1741. His boyhood was spent at Chestertown, and then at Annapolis, where at thirteen years he was apprenticed to a saddler. He was twenty-three years old before he began to study art. His first teacher was a Swedish painter, Hesselius. Peale's progress was rapid. He sought out the master painter, John Singleton Copley, in Boston, studied under him for three years, then went to London and became a pupil

of Benjamin West. In 1770 he established himself in Philadelphia, and his studio soon became famous. Two years after he reached Philadelphia he painted a three-quarter-length picture of Washington in the uniform of a Virginian military colonel. This is the earliest known portrait of the great commander. It is now in the chapel of Washington and Lee University.

Peale painted a number of paintings of Washington and two miniatures of Mrs. Washington. When the Revolution broke out the artist turned soldier, raising a militia company of which he was finally made captain, and, as such, fought in the battles of Trenton, Princeton, and Germantown. He afterward entered the Pennsylvania Assembly, where he was known as one of the first abolitionists. He voted against slavery, and freed his own slaves.

Beloved and esteemed, Peale lived to be eighty-six years old, enjoying a distinction in art shared only by a few other American painters. His name is identified chiefly with portraits of Washington. By an odd coincidence, the month and day of his death were the same as that of Washington's birth. He died at his home near Germantown on February 22, 1827.





DOLLY MADISON, BY GILBERT STUART—PENNSYLVANIA ACADEMY

**T**O many Gilbert Stuart is known as the "painter of Washington." We know Washington today as Trumbull and Stuart have painted him, and Stuart has been aptly called the "prime painter to the president." According to an anecdote, Stuart was said to regard Washington as his own particular subject, and valued

him as any workman might a "pay envelope." Whenever he lacked in income he could always paint a "Washington head" and get his price for it. Gilbert Stuart was born at North Kingston, Rhode Island, in December, 1755. He studied at Newport for awhile, then in 1775 he went to England and studied under Benjamin West. Four years were all that Stuart needed for study, even under this master. He set up his own studio in London, and from the beginning found success. Indeed, it came to him so quickly that Stuart was tempted into out-running it, and was soon beyond his means and in financial difficulties.

In 1788 Stuart found it expedient to slip away to Dublin. When there he found success anew, and remained in Ireland for five years. Then he returned to America, enticed by the commission to paint General Washington. Experienced as he was at that time, Stuart confessed to genuine embarrassment in facing Washington for the first time. He said that though he had painted King George III and the future George IV, had painted Louis XVI and many others among the great, he had never been disconcerted until he found himself in the presence of the American general. As a result his first portrait was a failure. But Washington sat again for him, and the result was the famous head on the unfinished canvas, now known as the "Athe-

næum" portrait. The Stuart portraits of Washington are famous the world over; so much so that some overlook the splendid work that Stuart has done in portraiture for other celebrated men of America — John Adams, Jefferson, Madison, Monroe, and the rest, the list including nearly all the notables of his time. Stuart was more than a good technical painter. He was a portrait maker in the finest sense. He studied character, and his portraits are living people.

In his art work and his associations Gilbert Stuart was a man of great simplicity. His habits were sometimes a shock to his more fastidious art friends. When Trumbull in 1780 came to Benjamin West, the latter referred him to Gilbert Stuart for painting materials and casts to work with. He found Stuart, as he states, "dressed in an old black coat with one half torn off the hip and pinned up, looking more like a beggar than a painter." Trumbull, whose idea of what was fit for an artist had been gained from establishments like those of Copley and West, was much upset. But he soon learned to appreciate the great painter under the shabby habit.

Stuart is recognized not only as a leader in American art, but as one of the greatest portrait painters. His last years were spent in Boston, where he died in July, 1828.



ALEXANDER HAMILTON, BY JOHN TRUMBULL—METROPOLITAN MUSEUM, N. Y.



**J**OHN TRUMBULL was the youngest of six children of Jonathan Trumbull, who was once governor of Connecticut. To him George Washington gave the name of "Brother Jonathan," a name that has now become a national personification. Whether the people deliberately adopted this name in order to apply it to our national

type is a subject of some discussion; but it is a fact that Washington called Trumbull "Brother Jonathan," and it is a fact that many affectionately employed the term thereafter as a familiar name for the United States. So its origin in the incident seems probable at least.

John Trumbull was born at Lebanon, Connecticut, in 1756. He was a sickly child, with a mind more active than his body, an infant prodigy of learning, who qualified to enter college at twelve. He actually did enter Harvard in the middle of the junior year at the age of fifteen. His delicate health and his extreme youth prevented his making many close college friends. He spent his spare money on French lessons, and his spare time studying pictures in the fine art books that he could find in the college library. When a student he visited Copley, and became imbued with the great painter's ideas of the dignity of an artist's life.

After graduation in 1773 Trumbull tried to paint with home-made materials. His art studies and experiments were interrupted by the opening of the Revolution. When war with England became imminent Trumbull began training the young men of the school and village, and, after the battle of Lexington, when the first regiment of Connecticut troops was formed, he was made adjutant. Afterward he became second aide-de-camp to General Washington, and when General Gates took

command of the northern department he appointed Trumbull adjutant general, with rank of colonel, and in that capacity he took part in the unfortunate expedition to Albany and Ticonderoga. He resigned from the army in 1780 and went to London to study art under Benjamin West. Then came the news of the arrest and execution of Major André, which stirred England, and suggested the arrest of John Trumbull because he had been an officer of similar rank in the American army. He was imprisoned for seven months. In 1784 he was once more studying under West, and when there painted his two great pictures, the "Battle of Bunker Hill," and the "Death of Montgomery." In 1785 Trumbull visited Paris, and it was when there that he began his picture which is perhaps the most famous of all his work, the signing of "The Declaration of Independence."

The years thereafter were active ones for Trumbull. He produced many portraits of celebrated men, and many historic paintings that still hold leading places in the national art of America.

In 1794 Trumbull acted as secretary to John Jay in London during the negotiations for the treaty between America and Great Britain. He was a man of prominence in public life, a leader in art in both England and America. He was president of the American Academy of Fine Arts from 1816 until 1825, and he died in New York, November 10, 1843.



SPANISH GIRL. BY WASHINGTON ALLSTON—METROPOLITAN MUSEUM, N. Y.

**T**HE standard bearer of the group of young artists who studied under Benjamin West was Washington Allston. Although several years of Allston's active life were spent in England, he was a native American, and was born in the Waccamaw region of South Carolina in 1779. Allston's father married twice, and the painter was

the son of the second wife. His father died when Allston was only two years old, and when he was seven his mother married Dr. Henry C. Flagg of Newport, who was chief of the medical staff of General Greene's army.

Allston as a boy showed unusual ability for drawing, and he was fortunate in finding in Newport two friends to assist and encourage him. In particular there was a boy named Malbone, two years his senior, who was already beginning to paint miniatures, and in after years became known as Edward G. Malbone, a famous painter of portraits. The friendship with Malbone had much influence on Allston's nature. They remained good friends through life, and gave to each other and took from each other the riches of sympathy and understanding that lie in an art kinship.

At college Allston showed himself a genuine boy, full of animal spirits. He joined in college pranks, and got the most that college life could give in fun and friendship. He was in short a radiant young man, graceful, handsome, with blue eyes, silky black hair, and pale, clear complexion. He was liked and honored by all his fellow students, cordial to all, yet with a certain aristocratic distinction that marked him as one of finer nature. He loved not art alone, but literature and romance. His verses were creditable, and

brought him the honor of being elected class poet.

He graduated at Harvard in 1800, and for awhile studied art in Charlestown with Malbone. In 1801 Allston went to London with Malbone. He entered the Royal Academy, and became a pupil of West. Allston admired West enthusiastically, and got from him not only instruction but inspiration. From 1804 until 1809 Allston was a traveler in Europe, spending part of the time in Paris and part in Italy, and when he returned to his native country in 1809 he had already established himself among the painters of his day.

From 1811 until 1817 he lived and worked in England, and when there he came to realize his full powers. He had developed greatly, not only in artistic and poetic fields, but in religious convictions. And not only in painting but in writing he showed great ability. Coleridge, who was for years a close friend, pronounced him a leader in the art and thought of his time.

Allston was elected an associate of the Royal Academy in 1819, after having just returned to America. He spent the remaining years of his life in Boston and in Cambridge, where he died in July, 1843. His paintings are to be seen in a number of the prominent galleries of this country and England. The most celebrated of them are religious in nature.



# AMONG THE RUINS OF ROME

By GEORGE WILLIS BOTSFORD

*Professor of History, Columbia University. Author of "The Story of Rome," "A History of Rome."*



ONE OF THE CAMPAGNA AQUEDUCTS

## THE MENTOR

SERIAL No. 46

DEPARTMENT OF TRAVEL



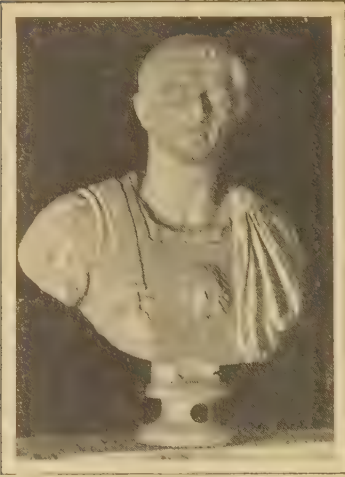
### MENTOR GRAVURES

THE CAMPAGNA • THE FORUM TOWARD THE CAPITOL  
THE FORUM FROM THE CAPITOL • THE COLOSSEUM  
THE ARCH OF TITUS • THE TOMB OF HADRIAN

**S**HORTLY after sunset the express train, speeding north from Naples, emerges from the mountains and begins winding its way down grade. The expectant visitor to the Eternal City sees below him through the car window a broad expanse of plain, sloping imperceptibly on the left to the sea, in front to the Tiber River. It is an ocean of green, here quietly level, there billowed in ridges or headed up in round hillocks.

This is the Campagna, the broad flat belt which borders the Tiber on the left. At first sight it reveals to us its solitude. In early Roman times it had swarmed with peasants who owned the lands they tilled. As the city grew wealthy the district fell into the hands of lords, who covered it with their luxurious villas, peopled by multitudes of slaves. Still later, when Rome was declining, these villas fell to ruins, the slaves disappeared, and Malaria stalked lonely and terrible over the beautiful country she had made her own. Even now she rules it, scarcely weakened by modern progress. The dwellings of her few wretched tenants are miles apart. Herds of sheep and of fierce long-horned cattle pasture on the abundant grass, and along the well-made roads that span the plain an occasional ox-team wearily drags an awkward cart.

But the Campagna has its attractions. It fascinates imaginative tourists and draws them to its heart. Three or four together, their knapsacks filled with food and drink, often take long trips through this wild region, whose eternal quiet speaks peace to the weary mind, whose delicate, ever-changing tints of sky and field appeal to the taste for natural



EMPEROR CLAUDIUS

beauty, whose ruined villas and towns awaken historical memories of the rise of Rome from a little settlement on the Tiber to a world-wide power and a fame that cannot die.

## THE APPIAN WAY

The most impressive features of the Campagna as we view it from the car window or in a stroll along either the old Appian Way or the modern Appian Way, are the ruins of aqueducts. The one here illustrated is the Claudia, named after Emperor Claudius, who completed it. Its sources were more than forty miles distant; while crossing the Campagna the water flowed in a channel supported by a series of gigantic arches. It provided Rome not only with her best water, but her most abundant

supply, amounting to more than 400,000 cubic meters daily. All the aqueducts together poured into the city each day more fresh water than the Tiber now empties into the sea.

As we view this work of great utility, we naturally wonder what sort of man was the builder. At the time of his accession he was fifty years old, and had devoted his earlier life zealously to study and writing. Grotesque in manner and eccentric in his habits, he was generally considered a learned fool; and yet he made an admirable ruler. When acting as judge he often slept during the pleas of the lawyers, waking at the close of the trial to give his decision in an equitable and humane spirit. It was unfortunate for the case, however, if he chanced to smell anything good cooking in a neighboring restaurant; for he would adjourn court to refresh himself. He was far more liberal than his predecessors in bestowing Roman citizenship on subject peoples.

To keep the city population supplied with cheap food, he subsidized and insured grain ships at the cost of the



THE TEMPLE OF CASTOR AND POLLUX  
The ruins of this famous temple stand in the Forum.



HOW THE FORUM PROBABLY LOOKED

Temple of Julius Cæsar

Palace of the Cæsars

Basilica Julia

Temple of Vesta

Temple of Castor and Pollux.

government; and his activity in erecting public works is illustrated by the completion of this magnificent aqueduct. It is a fact of great importance that the early emperors, whatever their private characters, almost uniformly devoted themselves to the public good. Personal service to the empire was their chief title to office and the basis on which successive rulers built up their power.

## THE FORUM

The city of Rome itself abounds in places and objects of interest more easily reached than the Campagna. It requires at least a teaspoonful of information to appreciate the features of Rome; and to those who are mentally equipped no spot furnishes keener enjoyment than the Forum. An impressive view can be had looking eastward from the Capitol, one of the "seven hills" on which the early city sat. It can be seen that the Forum lies in a valley nearly surrounded by hills. In the tenth and ninth centuries B. C. these hilltops were occupied by villages and the valleys between them were marshes. In the eighth century the villages united to form one city,—Rome,—and the marshes were gradually drained by means of sewers. The low area became at that time the Forum, "marketplace" of the new city. It is an approximate oblong, on the north side of which one of the kings marked off a space,—the comitium



(assembly-place),—in which all the citizens met to vote on questions of public importance. Adjoining the comitium was the senate-house. King (afterward two consuls), senate, and popular assembly constituted the government. The Forum was therefore the political center of Rome, and from this circumstance it derives all its interest. When one reflects that for nearly five centuries after the downfall of the kings (509-27 B. C.) Rome was a republic, that during that time she conquered and organized in her empire practically the whole Mediterranean basin, we begin

to understand that this spot must have been the scene of stupendous political conflicts, the birthplace of far-reaching legislative and administrative measures. Here worked the brain of the best organized and most enduring empire the world has known.

An essential feature of the Roman government was religion, which the senate and magistrates well knew how to operate for practical ends. It is not surprising, therefore, to find about the Forum the ruins of many temples. There



CLOACA MAXIMA

is the temple of Saturn, now only a group of columns. It rests on an unusually high foundation. Within this basement were chambers which contained the treasury of the state. It was largely by the control of the treasury that the senate long maintained its political supremacy.

A few steps from the temple is the pavement of a great oblong building, of whose superstructure there are but scant remains. This was the Basilica Julia, erected by Julius Cæsar, and rebuilt, after a destructive fire, by Augustus. A basilica was used for law courts and for business purposes. The style of building was borrowed from Greece; but the architect at Rome wrought in the spirit of her people. He left the exterior plain and unattractive, to devote his whole attention to the interior. It is essentially a vast hall, with aisles separated from nave by a row of arched piers in this case, in other basilicas by colonnades. The designer molded, as it were, the interior space, so as to express in the language of art the grandeur of the empire, and in the severe harmony of the lines the orderliness and symmetry of Roman law. No other architectural type so well embodied the imperial idea.

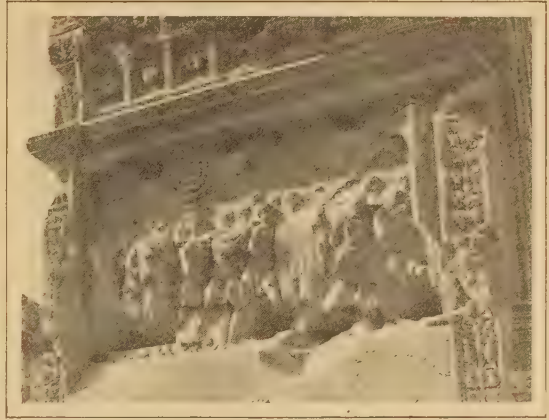
Of the other buildings connected with the Forum the most conspicuous is the temple of Castor and Pollux, just beyond the Basilica Julia.

## AMONG THE RUINS OF ROME

The ruins consist of three slender columns, standing on a high foundation and supporting a fragment of the entablature. These remains belong to the reconstruction of the temple under Augustus. The worship of the twin gods, Castor and Pollux, patrons of cavalry, had been introduced from Greece into Rome in the early republic. The front porch of the temple often served as a platform for party leaders while addressing the crowd in the Forum. On such

occasions it sometimes became the center of violent political conflicts out of keeping with the beauty of the surroundings. This temple and nearly all others at Rome are of the Corinthian order of architecture, distinguished by the capital of clustered acanthus leaves surmounting the graceful fluted column. It is one of the best of its class; and the three columns with their entablature form the most beautiful architectural fragment still preserved from classical Rome.

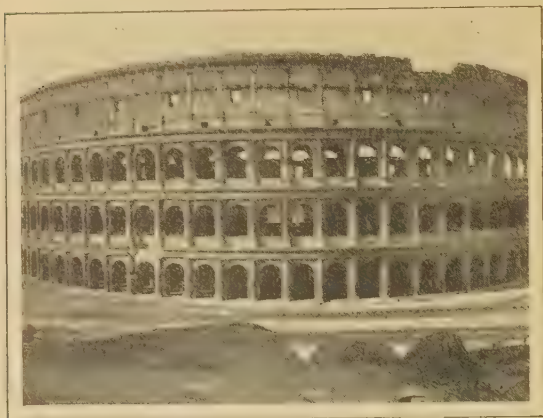
The present level of the Forum is many feet lower than that of its immediate surroundings. During the three thousand years that separate us from the beginnings of the city the valleys have been gradually filling through the accumulation of debris of ruined buildings, the washings of earth from the surrounding hills, and various other means. Recently scholars have excavated nearly the whole Forum down to the earliest level, laying bare the lower parts of buildings, the earlier pavements, altars, a primeval cemetery, and many other objects. Nearly everything found has been identified and clothed in the historical imagination with the associations of the time when it had a purpose and a meaning. But the spot, once the abode of intense life, is now still; it seems the burial place of a dead society and government; state officials keep drowsy guard over the remains. Tourist and scholar walk undisturbed through this sepulcher of a mighty empire, their senses awakened to the ancient life only by the rush of waters through the subterranean Cloaca Maxima, and to the life



TRIUMPHAL PROCESSION ON THE ARCH OF TITUS



EMPEROR TITUS



THE COLOSSEUM FROM THE NORTH

of our day by the roses, geraniums, and wild Italian flowers that grow luxuriantly wherever a bit of soil is left.

## THE ARCH OF TITUS

Beyond the Forum and on the summit of the ridge known as the Velia is the Arch of Titus. We can read the inscription: *SENATUS POPULUSQUE ROMANUS DIVO TITO DIVI VESPASIANI F. VESPASIANO AUGUSTO* (The senate and people of Rome (dedicated this arch) to

the deified Titus Vespasianus Augustus, son of the deified Vespasianus.) Consider this inscription. Both the Greeks and the Romans propitiated the spirits of the dead with sacrifice and prayer. The founder of a city or any specially great benefactor of the community they venerated after death as a hero, a being intermediate in dignity and power between man and the gods.

It was with this idea that the senate by decree deified (more strictly, heroized) a deceased emperor who seemed to that body to have been a specially worthy ruler. Thus they had deified Vespasian, and after him his son and successor Titus. This arch, therefore, was dedicated by the senate and people to the memory of Emperor Titus after his death. A monument of the kind commemorated a victory so great as to entitle the general to a triumph,—a procession of the victorious commander and his army along the Sacred Way, past the Forum, and up the Capitol to the temple of Jupiter on the summit. The spoils of war were carried in the procession, while games and other festivities rejoiced the hearts of the populace.

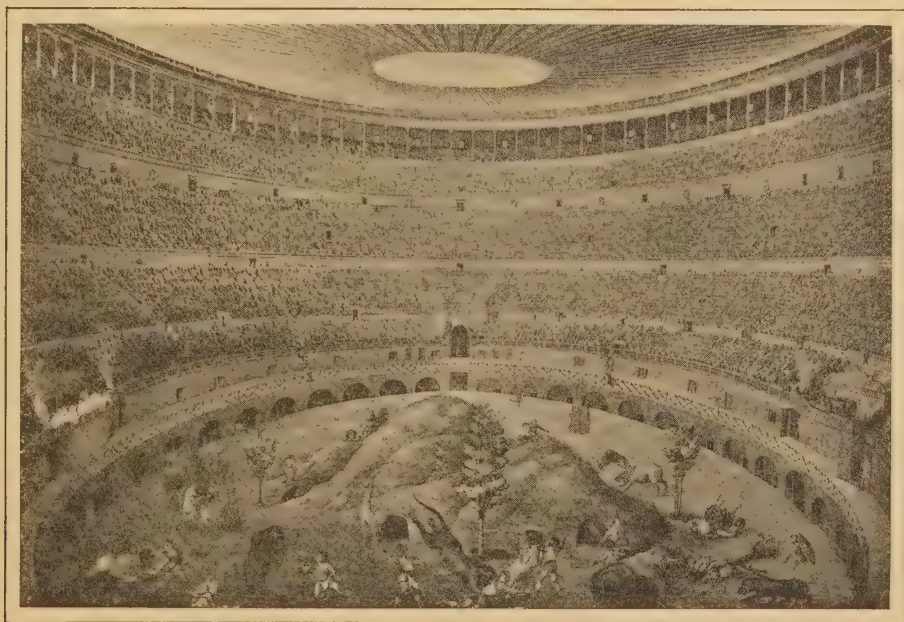
This arch is a memorial of the war waged by Titus against the Jews, in which he besieged and destroyed Jerusalem, their holy city. During the conflict the Jews resisted with superhuman energy; and when everything was lost they killed one another and their wives and children as the lot determined, in order not to be slaves. The fame of their heroism is as imperishable as the military renown of the conqueror. The triumphal arch, accordingly, represents the slaughter of innocent people, the crushing of national liberty, the brutal sacking of cities, the merciless sale of captives into slavery. While casting this gloomy shadow, it reflects on the sunlit side the glory of victory and the extension and solidification of Roman power.



## THE COLOSSEUM

This immense amphitheater was built by Vespasian and dedicated by Titus. It is a gigantic oval four stories in height. From the north side, which is still nearly intact, the first three stories present simply a series of arcades; the fourth story is a closed wall. Four entrances lead into the arena; seventy-six others into vaulted corridors, whence the spectators passed up various stairways to their seats, which extended in tiers from near the floor to the top of the highest story. The seats have disappeared, but careful measurement places the capacity at 45,000, with standing room for perhaps 5,000 more. Hidden from view were the cages of wild beasts and the cells for gladiators, and beneath the arena were machines for elevating animals to the surface.

The dedication in 80 A. D. was accompanied with games lasting through a hundred days. A Roman "game" involved a contest; and those offered by Titus at the dedication included the baiting and slaughter of savage beasts, fights of gladiators, and a sham naval battle, the arena being flooded for the purpose. It is difficult to understand how a ruler such as Titus, who abhorred bloodshed and would condemn no man to death during his administration, provided the city populace with this bloody, brutalizing sport. But love of popularity has always been a powerful motive among men; and some emperors and patriotic citizens tried to excuse the sport on



INTERIOR OF THE COLOSSEUM ON A FÊTE DAY

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# AMONG THE RUINS OF ROME

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## THE BASILICA JULIA

A drawing showing the reconstructed interior of this building, which formerly stood in the Forum.

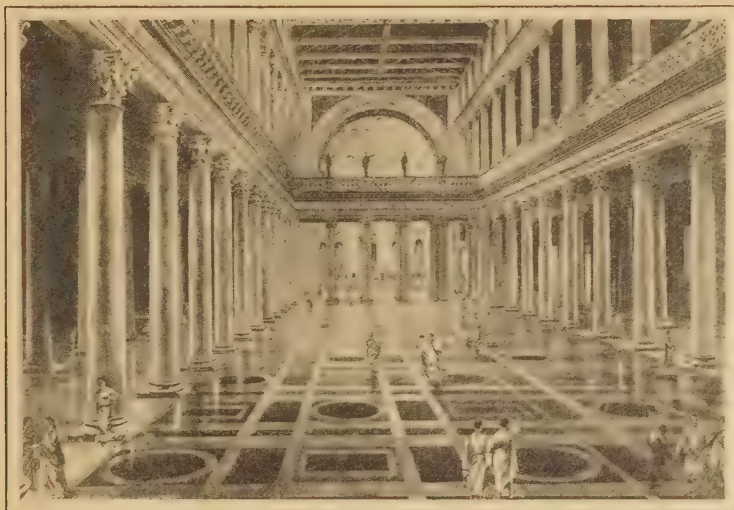


the foolish supposition that it fostered the military spirit. As a matter of fact, the populace who attended these shows grew more and more unwilling and unfit to defend their country and homes against invading barbarians.

It was not till some years after Titus that the spectators began to experience a new kind of pleasure in seeing Christians thrown living to the wild beasts of the arena. Many thus perished as witnesses of a better faith and a higher morality. When, however, Christianity triumphed and became the religion of the empire, an effort was instituted, first by Constantine, to stop the degrading shows. But the people were so frantically addicted to them that they were scarcely abated by government edicts till Emperor Honorius succeeded in abolishing gladiatorial fights in 404. Long afterward the hunting of wild beasts continued. The massive structure remained scarcely impaired by time till about the middle of the fourteenth century, when the greater part of the southern half collapsed, probably through an earthquake. The ruin piled up a "mountain of stone," which for the next five centuries served the Roman nobles as a quarry.

## THE GRANDEUR OF THE COLOSSEUM

Some of the most imposing palaces which lend dignity to the modern city have been built with this material. Although fully half the stone has been thus removed, the part of the structure which still remains is the most impressive of all the ruins of the city—a monument of the grandeur and of the moral degradation of Rome. It is an especially rich experience to visit the Colosseum by moonlight, where, seated on a stone at the edge of the arena, we may in imagination, with the aid of the tranquil light,



**THE BASILICA OF  
TRAJAN**

One of the buildings of the Forum of Trajan. The interior as it looked in the days of ancient Rome.

reconstruct the vast interior and repeople it with a Roman multitude breathlessly awaiting the opening of the games or exulting over the triumph of a popular favorite. On certain nights the municipal authorities illuminate the interior with colored lights, whose weird spell awakens the imagination to sights of bloody conflict amid a yelling, savage mob.

## THE TOMB OF HADRIAN

The most versatile and perhaps the ablest of all the emperors—an artist, poet, philosopher, general, and statesman—was Hadrian. Two-thirds of his reign of twenty-one years (117-138 A. D.) he devoted to travel throughout his vast empire. The object of these journeys was not, like that of our presidents, to explain policies and secure votes for reelection to a second term; for the emperor's lease of power was lifelong. His purpose was rather to discover and meet the needs of his people. We find him accordingly improving the organization, equipments, and discipline of the army, fortifying exposed points of the frontier, negotiating treaties of alliance with border states, building roads, providing the cities he visited with temples, theaters, and aqueducts, carefully overseeing the complex system of administrative officers, or finding relaxation in conversation with architects, authors, and philosophers.

In the period of the decline the tomb was converted into a fortress, and this character it has retained to the present day. During the Middle Ages and early modern times, a period of fifteen hundred years, it was the center of nearly all the factional strife and of



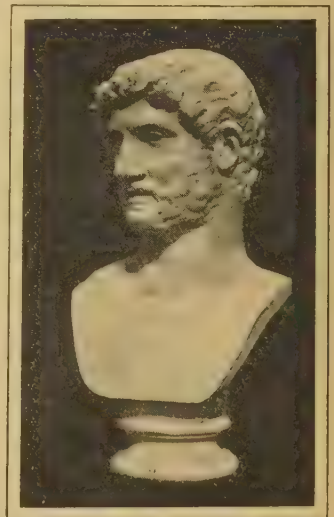
## AMONG THE RUINS OF ROME



HADRIAN'S TOMB  
Now known as the Castle Sant' Angelo.

the civil and foreign wars that raged in and about the city. During this time it experienced the greatest changes in appearance by the removal of decorations and facings and the substitution of ramparts, turrets, and other elements of military defense.

Its present name, Castle of Sant' Angelo, was given it in the time of Pope Gregory the Great. The story is told that in 590, when leading a procession to Saint Peter's in an attempt to check by prayer a dreadful pestilence, "as he was crossing the bridge, even while the people were falling dead around him, he looked up at the mausoleum and saw an angel on its summit, sheathing a bloody sword, while a choir of angels around chanted with celestial voices the anthem since adopted by the Church in her vespers service."



EMPEROR HADRIAN

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# AMONG THE RUINS OF ROME

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In commemoration of the miracle a statue of the Holy Angel Michael stands on the summit with wings outspread.

This castle unites the memories of nearly two thousand past years with the living present. Having stood as a fitting tomb of a noble emperor, and again as the storm center of divisional strife, let it bide henceforth as a durable monument of Italian unity and freedom.



THE APPIAN WAY  
Showing the Ruined Roman Tombs.

## SUPPLEMENTARY READING

HISTORY OF THE ANCIENT WORLD—  
*G. W. Botsford.*

(The Macmillan Co.) It includes a brief history of Rome.

TOPOGRAPHY AND MONUMENTS OF ANCIENT ROME—*S. B. Platner.*

(Second edition, Allyn & Bacon.) The best treatment of the subject in English.

RUINS AND EXCAVATIONS OF ANCIENT ROME—*Rudolfo Lanciani*

(Houghton, Mifflin Co.) By the greatest living authority on Roman topography.

THE ROMAN FORUM—*C. Huelsen.*

(Stecheit & Co.) By a great scholar.

THE ART OF THE ROMANS—*H. B. Walters.*

(The Macmillan Co.) Treatment of the elements by a well known authority.

ROME DESCRIBED BY GREAT WRITERS—  
*Editor, Esther Singleton.*

(Dodd, Mead & Co.) Instructive and inspiring sketches by Maeterlinck, Crawford, Dickens, and other famous authors who have visited Rome.

A SOURCE BOOK OF ANCIENT HISTORY—  
*C. W. & L. S. Botsford.*

(The Macmillan Co.) Extracts from ancient writers relating to the Romans.

# THE MENTOR

ISSUED BY

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INC.

114-116 East 16th St., New York, N. Y.

DECEMBER 29, 1913

Volume I

Number 46

## *Editorial*

The present number of The Mentor is the last of the calendar year—not that of The Mentor year, for that will end in February next. The turn of the calendar year, however, brings with it the inevitable moment of retrospection. This is merely a habit of the human mind, for the New Year is only a human establishment. In a sense it may be said that every day is the beginning of a new year and the ending of an old year. The real new year for a human being, it seems to us, begins with his birthday, for that is the beginning of all things for him. Our new year will begin with the number of The Mentor on which we print for the first time Volume II—and that will be next February. But, indulging for a moment in the mood of retrospection that the season brings, we look back to that day last February when we sent out the first number of The Mentor to our readers. We had readers even then, for the mere announcement of the publication brought a gratifying response. Many thousands, attracted by the plan, invited The Mentor to their homes before the first number had been printed.

★ ★ ★

We thank these early readers, for they showed us that there was a public ready for The Mentor. These first friends have stayed by us from the beginning, and we hope that during the months gone by we have gained in their esteem. Their number has been many times doubled since our first number appeared, but our hearts are warm toward them, for they took our

word for the plan before we had any publication to show. And it means a great deal to us to note that they have stayed with us through the weeks of our growth.

★ ★ ★

It means, too, a great deal in a practical way to us, for it shows that the interest in The Mentor plan is an enduring one. There has been so much enthusiasm over some of the beautiful gravure pictures that it was only natural to speculate at times as to the motive that impelled some to subscribe. We know now to our own great satisfaction that it is not simply a picture-loving public that takes The Mentor. The serious interest in the subjects that we have published, the earnest desire to know what subjects would be forthcoming, the intelligent suggestions that we receive concerning various subjects that might be included in The Mentor plan—all these, and then the numerous evidences in our mail that The Mentor is bringing something new into the home life, convince us that when we shaped our plans on the broad lines of a comprehensive, popular education we builded well.

★ ★ ★

This is the season for resolutions. We registered our resolution when we founded The Mentor Association. We could only re-affirm it now. So, at the turn of the year, instead of a resolution, we offer a promise. We will give during the year of 1914 a full measure of the interesting matter that has made friends for The Mentor in the past—and we will give more. We will add to the wealth of information that we have supplied in the fields of history, art, literature, travel, and science,—and we will broaden our scope so as to include articles that will be helpful as well as instructive.

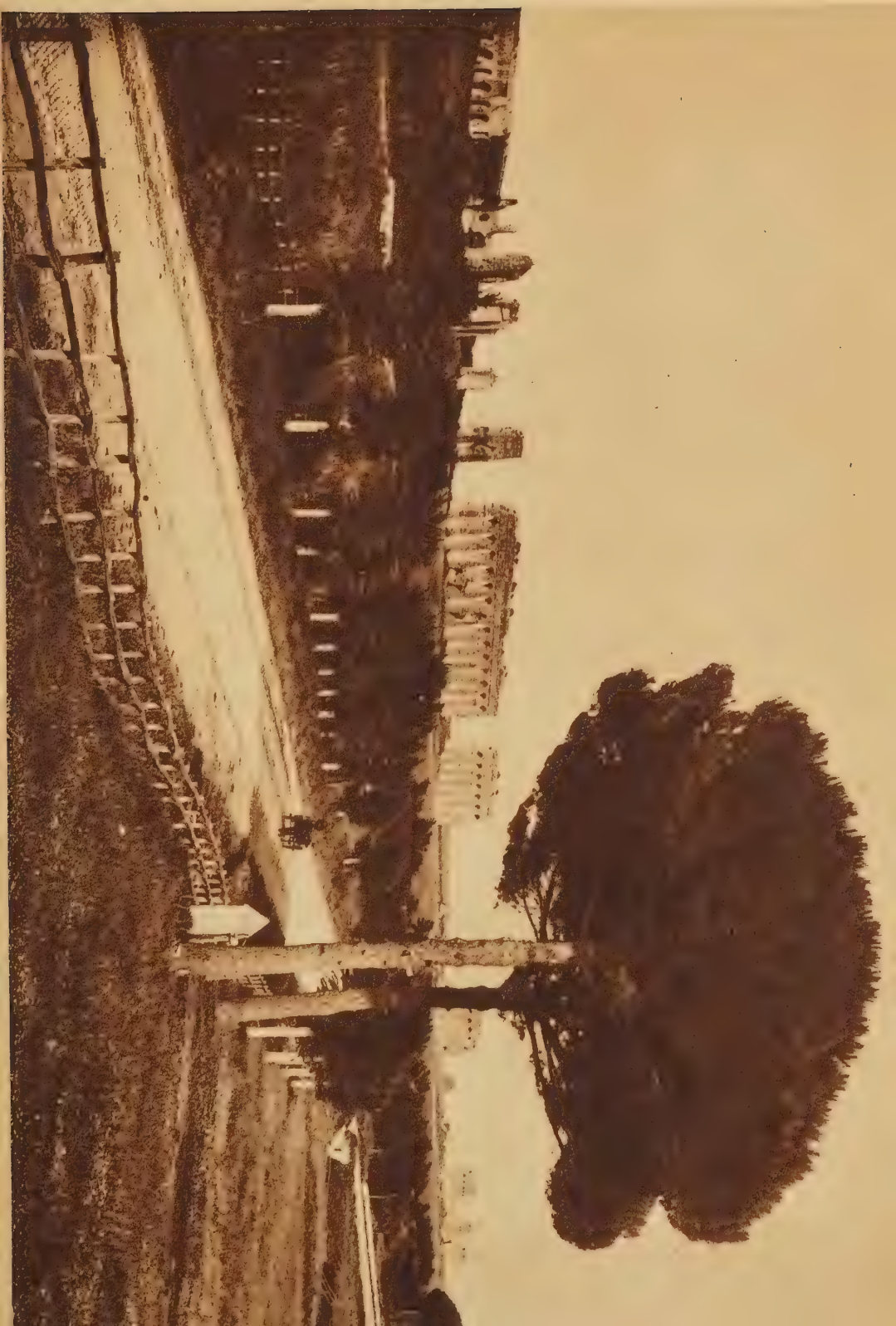
★ ★ ★

We mean to make every number count in value and in interest. Our wish is that each member of our Association shall say, on laying down a number of The Mentor, that he is richer in the knowledge that cultivates or in the information that is helpful, and that he has at all times been interested and entertained.

★ ★ ★

May the year of 1914 be one of pleasure, profit and progress to the members of The Mentor Association!





**T**HE Roman Campagna was the cradle of a mighty race. How did the little handful of men who founded Rome, and their descendants, become masters of the world? Livy, the great Roman historian, believes it was due to the location of the city of Rome. "Not without reason," he says, "did gods and men choose this site

for Rome: healthy hills, a river equally adapted for inland and maritime trade, the sea not too far distant, . . . a site in the middle of the Peninsula, made, as it were, on purpose to allow Rome to become the greatest city in the world."

However healthy the climate of the Campagna may have been in those times, today it is about the most unhealthy in the world. It is a district containing a great many closed valleys and depressions in the soil, without outlet for the waters that accumulate. Natural watercourses are impeded. Under the top soil are marl and stiff clay, which hold the water after it has filtered through the soil, and let it ooze out to the lower parts of the country, where it is mixed with rotting vegetable matter. Barriers of hills prevent movement of the air. Malaria runs rampant.

But this could not have been so formerly. In the early history of the Campagna towns were scattered over its surface. Later these towns disappeared, and the great estates, worked by crowds of slaves, occupied the land. Then the great villas, whose ruins now strew the ground everywhere in the neighborhood of Rome, were built. The ancient Roman nobility lived in great numbers in the very places now found so deadly. Their summer homes were placed not only on the seashore, but all through the country.

Huge aqueducts supplied Rome with water and irrigated the farms on the Campagna. These are the most conspicuous

ruins on the Campagna today. The Gothic army at the siege of Rome in 536 destroyed nearly all the aqueducts, and later on the great country seats were demolished.

Six miles from Rome on the Flaminian Road, at the spot now called the Prima Porta, Empress Livia had a country house, which has been excavated. It was well decorated and comfortable. There were found in the house a statue of Emperor Augustus and the busts of several members of the royal family.

The ruins of many tombs are found on the Campagna. Roman family vaults contained a funeral banquet hall, on a level with the road, and a crypt below, where the ashes were kept in urns, or the bodies laid to rest in sarcophagi.

The sites of the cities of Veii, Fidenæ, and Gabii, once the rivals and equals of Rome, are now almost deserted. In seacoast towns of Ardea, Laurentum, Lavinium, and Ostia, at one time well populated, are practically empty. The inhabitants are haggard and fever stricken. The children are gaunt, hollow cheeked, and sallow in complexion. Men who work there in the fields fear to pass the night in the country because of the fever. They return to Rome every evening. Forsaken towers and buildings, which stand rotting everywhere about the Campagna, tell the same story of a pestilence-stricken district. Now for the most part only foxes, bears, and other wild animals tenant the ragged pastures and wild jungles of the Campagna.









WHEN Rome was founded by Romulus and his handful of comrades they soon saw that if the city was to grow and prosper they would need wives. How to get them was the question. Near Rome was a nation called the Sabines. So the Romans enticed the women of this nation to the new city and kept them there. It is

recorded that these early Romans were pretty fine looking men, and that the efforts of the Sabine women to escape were not very strenuous.

But naturally the Sabine men were not pleased to be thus deprived of their wives. They started a war with Rome, and besieged the city.

The Capitoline Hill was the most important of the seven hills on which Rome was built. So Romulus fortified it strongly, and gave it into the care of one of his bravest generals, Tarpeius. But Romulus reckoned without Tarpeia, the daughter of Tarpeius.

The Sabine men had a custom of wearing heavy gold and silver bracelets on their left arms. Tarpeia saw these and was dazzled by them. She planned to get possession of them all. One night she crept down to the gate and promised the leader of the Sabines that she would open it and give up the hill to them, if they would give her what they wore on their left arms.

The Sabines agreed to this, and Tarpeia opened the gate. The Sabines seem to have been brave, honorable men, and although they believed all was fair in war, yet they hated a traitor. Besides the bracelets they carried their shields on their left arms; so they kept their promise to Tarpeia by throwing these shields on the girl and crushing her to death.

The hill was afterward spoken of as "Mons Tarpeius," meaning the "Hill of Tarpeia." It was after this traitorous girl

also that the rock from which traitors were hurled was named the "Tarpeian Rock."

The Sabines held Capitoline Hill for a time; but finally decided to unite with the Romans, and the women were divided between the two nations by lot.

The Capitol was in reality that part of Capitoline Hill occupied by the Temple of Jupiter; but included the Piazza del Campidoglio, with the palaces that face it on three sides. In this depression was situated the "Asylum" of Romulus. In the early days of Rome the founders wished to attract people to settle there, and they issued invitations to all neighboring cities; but not many accepted. So Romulus conceived the brilliant idea of receiving all fugitives from other towns as citizens of Rome and guaranteeing them protection. For this purpose he converted the depression in Capitoline Hill into a place of refuge, or "Asylum." In this way the new city was peopled.

Capitoline Hill has been the scene of many historical events. In 1251, during the senatorship of Brancalcione, who destroyed 140 private castles in Rome, the Capitol was besieged and taken by the partisans of the pope and the nobility. Petrarch was crowned poet laureate there in 1341.

The entire Capitoline Hill is undermined with large and excessive artificial caverns. These caverns are apparently ancient and mostly the work of medieval quarry men.







O many statues crowded the streets of the Forum at one time that Rome was said to have two equal populations, one in flesh and blood, the other in bronze and marble. This was almost literally true. The Forum was the center of Rome. It was the political and business meeting ground of the citizens. Situated in the valley

between the seven hills of the city, it was the common property of the people of all the hills. So when anyone wanted to erect a statue or a gallows, a temple or a shop, he put it in the Forum. Naturally, the Forum became overcrowded.

The Forum Romanum was in the shape of an oblong, 690 feet long and 240 feet wide. It does not seem to be this large, however, since the space is so taken up by monuments.

In the beginning the Forum was the marshy battlefield of the early inhabitants of the Capitoline and Palatine Hills. When the ground was drained by great ditches it became under a united rule the most convenient place for political meetings, for business affairs, for the pageants of rich men's funerals, for plays, and for gladiatorial games. For these purposes a central space, though but a small one was kept clear of buildings. Gradually even this space became filled with the ever growing crowd of statues and other honorary monuments.

Awnings were probably spread over this central space of the Forum, since square holes are found in the pavement which held masts on which the awnings could be suspended. Beneath the pavement also a network of passages was discovered. These passages were three feet below the surface, and eight feet high and five wide. They were probably used for scenic purposes

when games and plays were given in the Forum.

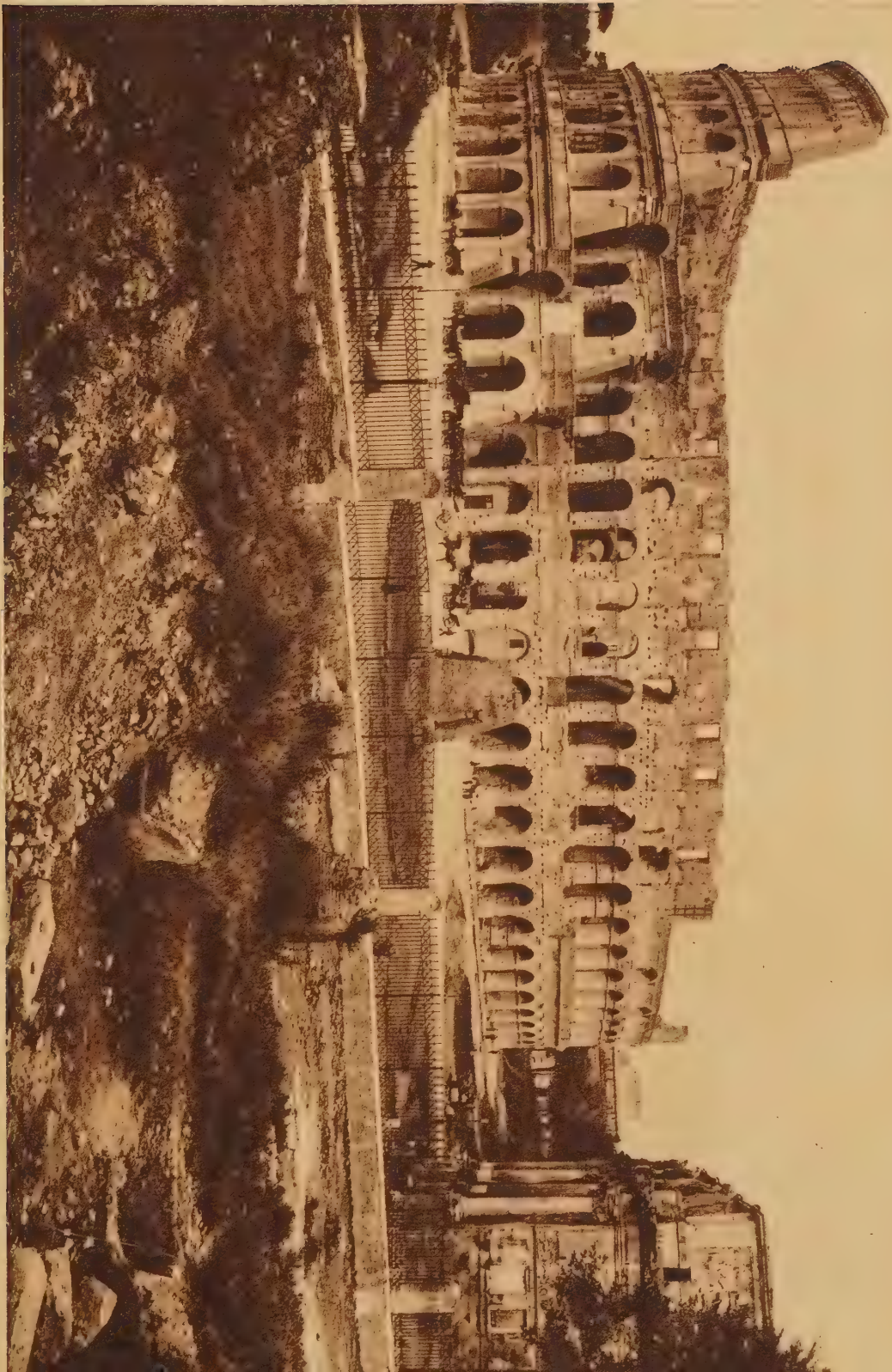
The rostra stood in the Forum. This was a platform from which speakers addressed the people. It was decorated with the prows of captured ships. Thus, the platform was called the rostra, or beaks.

There is a story that one night in 362 A. D. a monstrous chasm opened in the Forum. The Romans were dumbfounded. The chasm must be closed before business could go on. The oracles said that the gulf would never close until Rome's most valuable possession had been thrown into it. What was the most valuable possession of Rome? Some said one thing, some another. Then Marcus Curtius, a young man of noble family, announcing that nothing was more precious to Rome than her sons, leaped fully armed and on horseback into the chasm. The gulf closed immediately. Later the spot was covered by a marsh called Lake Curtius, and later still when the marsh had been drained, an inclosed space containing an altar marked the place.

Once the center of the civilized world, the heart of the Roman empire, the Forum is now but a mass of crumbling ruins; and the walls that long ago looked down upon streets crowded with the rulers of the world now see only the occasional tourist.



THE COLOSSEUM, ROME



• "While stands the Coliseum, Rome shall stand;  
When falls the Coliseum, Rome shall fall."



HUS ran the ancient prophecy made by two English pilgrims to Rome in the eighth century. And although only about one-third of the original Colosseum is left, Rome still stands; not in its former power and majesty, however. The Colosseum is the amphitheater where the Romans held gladiatorial fights. Later they

added to the program the slaughter of Christians by wild beasts. A lion or tiger was starved for a week or so, and then turned loose on a crowd of naked Christians in the arena. These spectacles were a source of great amusement to the Romans.

Fifty thousand people could be seated in the Colosseum. The lowest seats were the most honorable, the upper galleries being occupied by the lower classes, where the seats were often free. An awning was stretched over the seats, and to provide further for the comfort of the audience jets of water cooled the air, and fragrant perfumes scented it.

The Colosseum was oval in shape, and had four tiers of seats, surrounding the arena. Arena means sand in Latin, and as the place where the contests took place was covered with sand to keep the gladiators from slipping in the blood, so it received this name. The arena is about 94 yards long by 54 yards wide. The podium—which was long ago removed—was a raised platform 12 feet high at the base of the seats, on which sat the emperor, the senators, and the vestal virgins. Each person on the platform had a throne-like seat. The emperor's was raised above the others, and had a canopy over it.

When the Colosseum was dedicated in 80 A. D. by Emperor Titus there was a celebration that lasted almost one hun-

dred days. Five thousand wild animals were slaughtered in the arena.

Before the Colosseum was built the gladiatorial contests were held in the Forum. Vespasian began the construction of the amphitheater in 72 A. D. The Flavian Amphitheater was the name first given to the building, from the family name, Flavian, of the emperors who built it.

Earthquakes destroyed the arena and podium in 442 and 580; but it was not until the reign of Justinian in the sixth century that the shedding of human blood ended. A bull fight was held in the building as late as 1332.

The Roman popes and princes used the Colosseum as a place from which to get building material. These barbarous nobles of the Middle Ages treated this historic building shamefully.

Passion Plays were given in the Colosseum in the seventeenth century. It was used as a manufacturing place for saltpeter in 1700. Half a century later Pope Benedict XIV consecrated the building to the memory of the Christian martyrs who had died there.

The chief characteristics of the Colosseum are strength and solidity. "The historic memories that cluster round its walls, of mighty emperors and blood-thirsty mobs, of screams of death or triumph, of gorgeous pageants and heroic martyrdom, combine to render the Colosseum the most imposing ruin in the whole world.





SENATVS  
POPTVSOVERO OPTIMO  
DIVO CONSTANTINO  
MAXIMO AVGUSTO



**T**HROUGH tiers of crowded seats that flanked their line of march, Titus and Vespasian rode in their triumphal procession in 70 A. D. Jerusalem had been conquered, and the Temple burned and destroyed. This celebration was called the "Triumph," which was given by Rome to all her successful generals on

their return from campaigns. It had been a hard task for Titus to conquer rebellious Jerusalem. Oppression and extortion by the Roman rulers had risen to such a height that the Jews were driven at last into desperate resistance to the overwhelming power of Rome. Vespasian was sent by Emperor Nero to subdue them. All Galilee was soon subjugated, and only Jerusalem remained unconquered.

When Vespasian returned to Rome and became Emperor, he sent his son Titus to subdue Jerusalem. Titus arrived upon the heights near Jerusalem and began to besiege the city. He captured the first and second walls. Then he built a wall round the city, and soon had it in a state of famine.

At length all the city was captured but the Temple. Here the Jews made their last stand. Titus wished to save the Temple; but his soldiers set fire to it and plundered it. A terrible massacre of all the inhabitants of Jerusalem followed. Then the prisoners and spoils were borne to Rome.

The next year Titus and Vespasian had their Triumph. The Senate and other chief men led the procession. Then came the spoils, with persons bearing title boards or placards, from which the spectators might find out the history of all the objects that passed before them. There were silver, gold, and ivory in all kinds of forms, gems set and unset; tapestries of the rarest Babylonian embroidery; there were various foreign animals dressed in gorgeous trappings.

But what interested the spectators the most was the large, high platforms, on which were exhibited parts of the campaign,—models of cities, temples, fort-

resses, assaulted, captured, in ruins or in flames, representations of the hostile armies in all the different forms of war. Then came the models of captured ships. Priests with bulls for sacrifice followed.

Seven hundred Hebrew youths as prisoners marched next. Then came the spoils from the Temple of Jerusalem,—the Golden Table, the Golden Candlestick, and last of all the Book of the Law.

Emperor Vespasian, followed by Titus, each in a separate chariot, rode next in the procession, with Domitian, who was the younger son of Vespasian, and consul, on horseback. After them came the soldiers who had been in the war, crowned with laurel leaves and shouting songs of victory. Thus the triumphal procession went along the Sacred Way.

When they came to the Temple, Simon, the general of the Hebrews, was put to death, according to custom. The leader of the conquered army was always killed at the Triumph of the conquering general. The other prisoners were made either gladiators or slaves. After Simon had been put to death sacrifices were offered to the gods, and all departed to the waiting banquets.

The Arch of Titus was built on the Sacred Way to commemorate this Triumph. It was one of the earliest of those twenty-one arches with which Rome was once adorned. The exact date of erection is not known; but it must have been after the death of Titus, for on the ceiling of the vault of the arch Titus is represented as sitting astride an eagle. At the funeral of a Roman emperor an eagle was released, on whose back the soul of the emperor was supposed to mount to Heaven, there to dwell among the gods forever.

THE TIBER AND HADRIAN'S TOMB, ROME



**E**MPEROR HADRIAN was a great traveler. He spent the eight years from 119 to 127 A. D. in journeying round the Roman empire just to get acquainted with the state of the provinces. When he was in England he built the famous wall that extends from the Solway to the Tyne. He fully deserved the title

"Father of his Country" which was given him on his return to Rome.

Hadrian was also a famous builder. In addition to the great Roman Wall in England he erected many beautiful and expensive structures in Athens, and a villa at Tivoli which was noted for its beauty. But his most famous building is Hadrian's Tomb, now called Castle Sant' Angelo, which was constructed in 130 A. D. The last vacant niche in the Tomb of Augustus was occupied, and so Hadrian determined to build one for himself and his successors, which should have no rival in the world. Hadrian died before it was finished; but Antoninus Pius, his successor, completed it and buried Hadrian there.

"Hadrian's Tomb" is a large circular tower, 230 feet in diameter. It was originally built of Parian marble. Sometimes in the fifth century, however, it was converted into a fort, and when the Goths under Vitiges besieged it in 537 the defenders tore the statues from their pedestals and hurled them down upon the attackers. Two of these were found during the seventeenth century in the moat surrounding the tomb.

In 590 there was a great plague in Rome. Pope Gregory the Great was leading a procession to Saint Peter's Cathedral to pray for deliverance from the pestilence, when it is said the Destroying Angel appeared on the summit of the Tomb of

Hadrian. The angel was sheathing his sword to signify that the plague was stopped. Since that time the building has been known as the Castle Sant' Angelo.

In 610 Pope Boniface IV erected on the summit of the tomb the Chapel of St. Angelo inter Nubes in commemoration of this event. Several statues of the Archangel succeeded this. The present one was put there in 1743.

Marozia, daughter of Theodora, held the tomb as a fort in the tenth century, and had Pope John X suffocated in a dungeon. A few years later Pope Benedict VI met a similar fate at the hands of Crescenzio, son of Theodora.

In the latter part of the tenth century Crescentius, the consul, had a quarrel with the Pope and seized the fort. He held it bravely against Emperor Otto III, who had marched into Rome in defense of the pope.

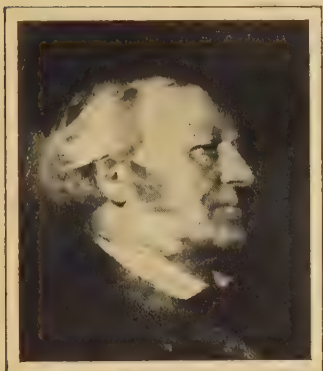
Emperor Hadrian was an able military leader, and a just and wise civil ruler. His full name was Publius Ælius Hadrianus, and he was born at Rome on January 24, 76 A. D. He was such an ardent student of Greek that he was nicknamed Græculus, the "Greek." He served in the campaign against the Dacians under his uncle, Emperor Trajan. At the latter's death he became emperor. Hadrian died at Baïæ on July 10, 138. His remains were carried to Puteoli, from which place they were afterward taken to Rome.



# MAKERS OF MODERN OPERA

By H. E. KREHBIEL

*Author and Music Critic*



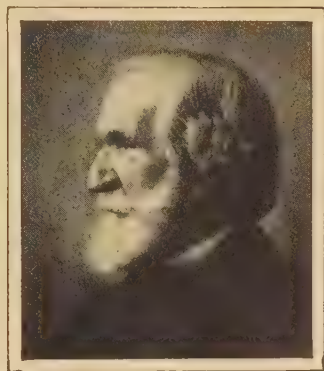
WAGNER

## THE MENTOR

JANUARY 5, 1914



DEPARTMENT OF  
FINE ARTS



VERDI

### MENTOR GRAVURES

VERDI	•	PUCCINI	•	GOUNOD
MASSENET	•	STRAUSS	•	HUMPERDINCK

THE form of entertainment called opera had its origin a little more than three centuries ago in an effort made by a company of scholars and musical amateurs in Florence to rescue music from the artificiality into which the composers, who were all churchmen, had forced it.

The Florentine group had convinced themselves by study that music had been effectively linked with poetry and action in the Greek stage-plays, and in striving to imitate these they created the art-form which in time came to be called "opera"—though at first it was known by names all more or less closely connected with the terms which the composers of today use to describe their dramatic works,—lyric dramas, musical dramas, and so forth. The new style quickly spread over Europe, and inasmuch as Italy was the home of music, it retained for a time the Italian language and the style of musical composition evolved by its creators. Soon other nations, impelled by a desire to hear the new lyric plays, began to translate the Italian books into their own languages. This brought with it a recognition of the incongruity between Italian music and the French, German, and English languages, and the dramatic poets and musicians of these countries began to seek more satisfactory idioms in which to express their ideals. Thus there came into existence the three great schools of operatic composers whose latterday representatives are here considered.

Two men mark the point of departure of the lyric drama of today from the general style which characterized opera all the world over during

# MAKERS OF MODERN OPERA



GAETANO DONIZETTI



GIOACHINO ROSSINI

the first two centuries following its invention. They are Verdi (vair-dee), the Italian, and Wagner (vahg'-ner), the German; and, strangely enough, they were both born in 1813. The latter exercised an influence which was universal, and Verdi fell under it.

## THE GLORY OF VERDI

But neither in precept nor in practice was the great Italian brought to disavow the native genius of his people. That is the great glory of Verdi. For decade after decade he kept pace with his German rival in the march toward truthfulness and variety of expression in the lyric drama; but never did he forget that the first, the elemental, appeal which music makes is through melody. His conception of melody changed as his artistic nature grew and ripened; but song, vocal melody, is as dominant a factor in his first successful opera, "Nabuco," performed in 1842, as it is in "Falstaff," which he gave to the world fifty-one years later. Verdi's music illustrates every step of progress which Italian opera has taken, from the time when Rossini overcame the taste formed by the last masters of the eighteenth century till the advent of the impetuous champions of realism who disputed popularity with him in the closing years of the nineteenth. His ideals when he wrote "Oberto" in 1839 were those of his immediate predecessors, Bellini (bel-lee'-nee) and Donizetti (don-needzet'-tee); but his voice was ruder,—so rude, indeed, as to lead Rossini (ros-see'-nee) to describe him as a "musician with a helmet." This rudeness was the first expression of his desire for passionate and truthful expression, a desire which at the height of his spontaneous creative powers reached its finest flower in the final trio of "Il Trovatore" and final quartet of "Rigoletto," two examples of operatic writing which are as good in their way as any that French or German opera has to show.

It is no depreciation of the mature and perfect Verdi of "Otello" and "Falstaff" to say



VERDI'S BIRTHPLACE AND HIS HOME

# MAKERS OF MODERN OPERA



GIUSEPPI VERDI  
From a painting by Millicovitz.



LA SCALA OPERA HOUSE

Where many of Verdi's works had their first performance.

that he reached the climax of his melodic inventiveness in "Il Trovatore" (tro-vah-to'-re), "Traviata" (trah-vee-ah'-tah), and "Rigoletto" (ree-go-let'-to), and that "Aïda" (ah-ee'-dah), which is now his most universally admired work, is such because it is a product of his combined melodic inspiration and his marvelous judgment, skill, and taste, developed by study and reflection. The greater charm which "Aïda" exerts now is due as much to the advanced ideals of the public, which Wagner was largely instrumental in creating, as to the refined and deepened sense of dramatic propriety and beauty which Verdi discloses in its melody, harmony, and instrumentation.

If his mind was more impetuous in the sixth decade of the last century than in the tenth, it was of infinitely finer fiber at the last. When his creative impulses came to wait upon reflection his music showed much nicer adjustment of the poetical and musical elements than had prevailed in his works thitherto, his harmonies became richer, the blatancy of his orchestration disappeared, and his instruments became more beautiful and truthful associates in expression with the singers of the drama than they had ever been. When he reached "Falstaff" and "Otello" the last bit of slag which had vulgarized his earlier works was cast aside, and he stepped forth as full an exemplar of national art as Wagner. In this last incarnation of the Italian spirit he was helped by his collaborator Boito (bo-ee'-to), a poet as well as a composer, and therefore a type of the true dramatic artist as he existed in ancient Greece, and as Wagner conceived



## MAKERS OF MODERN OPERA



PIETRO MASCAGNI  
Composer of *Cavalleria  
Rusticana*.



RUGGERO LEONCAVALLO  
Composer of *Pagliacci*.

him when he projected his *Artwork of the Future*. It was Verdi's association with Boito which was largely responsible for the fact that he became the successor as he had been the predecessor of Mascagni (mahs-kahn'-yee).

After the death of Verdi nobody was readier to concede how much he had meant to Italian art than Mascagni, who had been the first to profit by the revolt against Verdi

which came with the advent of Wagner's art in Italy. When "*Lohengrin*" (lo'-en-grin) made its way into Florence and other places many pupils at the conservatories forsook Verdi and followed Wagner. The effect may have been a good one.

There can scarcely be a doubt but that it was to turn his hotheaded young countrymen back to the path which he knew to be the only correct one for them that Verdi made his supreme effort in his last two works. Under the new influence the young Italians had plunged headforemost into realism of the crassest sort, and that they might follow a vulgar bent for lurid expression they went to the Neapolitan slums for their subjects.

### REALISM IN OPERA

Some of the first fruits of the tendency toward realism are plays whose plots can scarcely be narrated without moral and even physical nausea. Compared with them Mascagni's "*Cavalleria Rusticana*" (kah-vahl-lay-ree'-ah rus-tee-kah'-nah) and Leoncavallo's (lay-own-kah-vahl'-o) "*Pagliacci*" (pahl-yah'-chee) are sweet and sane. After the taste for hot blood had been measurably satiated and the failure of scores of operas in which lurid orchestration, violent shriekings, and rough harmonies had supplanted



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GIACOMO PUCCINI

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## MAKERS OF MODERN OPERA

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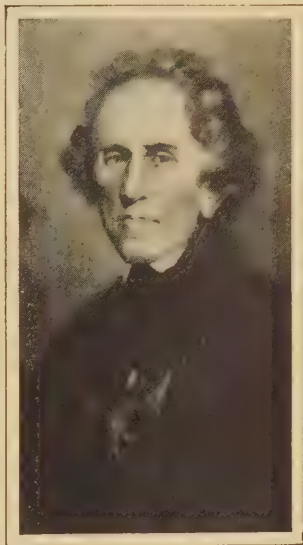
the old national ideal there came back again the reign of dramatic melody, albeit in a new form, as we have it in the works of Mascagni, Leoncavallo, and Puccini (poot-chee'-nee).

Puccini's operas are not entirely purged of artistic coarseness (as witness "Tosca" and "The Girl of the Golden West"); but he has been true to his Italian mission as a melodist, and has besides widened the Italian canvas to receive the new element of local color, which is an essential element in "Madame Butterfly," the most extraordinary feature of which is the degree in which such stubborn material as Japanese melody has been made to yield up a charm which it does not at all possess in its native state.

Fifty years ago, so far as Americans were concerned, French opera was practically summed up in "Les Huguenots" and "Faust." Meyerbeer (my'-er-bare) was not a Frenchman, but the embodiment of merely sensuous tendencies which belonged no more to one people than to another, but which found its fittest expression in the glamour of Parisian life. That Gounod (goo-no') should have prevailed against these tendencies is to the great credit of the man and the people from whose loins he was sprung.

### GOUNOD'S MUSIC

Amiability was as marked a characteristic of Gounod's music as it was of his personality. He was graceful and winning, but not strong. He was an emotionalist and a mystic. When his expression of passion ran out into ecstasy he was at his best, and he could give expression to an emotional state better than he could depict its development. Essentially, therefore, he was a lyrical rather than a dramatic composer. The two most perfect products of his genius both disclose the climax of their beauty in scenes wherein ecstatic utterance asserts its right. The gems in Gounod's crown are the garden scene of "Faust" and the balcony scene of "Roméo et Juliette." Critics have placed a high estimate upon the latter opera, and the lovers of sentimental church music are fond of Gounod's religious ballads (they are nothing else), one or two of his masses, and the oratorio "The Redemption"; but to the historian and the people of the future it is not likely that he will be more than the composer of "Faust," an opera which has a history that is unique in operatic annals. It had been in the repertory of the Théâtre Lyrique ten years when it was transferred to the Académie Nationale (or Grand Opera, as it is popularly called) in 1869. When the



GIACOMO MEYERBEER  
1791—1864  
Composer of *Les Huguenots*.

## MAKERS OF MODERN OPERA

transfer was made it had already been performed four hundred times in Paris, and before Gounod died in 1893 it had been performed nearly seven hundred times more. No opera has had a record comparable with this, and there is yet no evidence of loss of popularity in France, England, or America.

As a musician Gounod may be described as an eclectic. Though his genius was essentially lyrical, his models were the kings of dramatic music,—Mozart, Weber (vay'-ber) and Wagner. To his love for the first of these he raised a lovely monument in a book on "Don Giovanni" (jo-vahn'-nee), which opera, he said, had influenced his whole life like a revelation, and had remained from the beginning the embodiment of dramatic perfection. He was one of the first of Wagner's disciples in France; but his lyrical trend did not permit him to follow the German poet-composer to the logical outcome of his theories. Wagner's influence upon him stopped with "Lohengrin." Thereafter, as Gounod himself expressed it, he and Wagner



CHARLES FRANÇOIS GOUNOD  
1818—1893.

traveled in diametrically opposite directions, he seeking to grow more simple in his manner and more desirous to achieve his ends by unaffected means and truthfulness of feeling. At the end he was disposed to consider Wagner an aberration of genius, a visionary haunted by the colossal, unable longer to estimate aright his own intellectual powers, one who had lost the sense of proportion.

So far as American people are concerned the operatic Gounod lives only in "Faust" and "Roméo et Juliette." There have been a few fitful per-



GOUNOD'S RESIDENCE IN PARIS



# MAKERS OF MODERN OPERA

formances of "Mireille" (mee-ray') and "Philémon et Baucis" (Anglicized: fy-lee'-mon and baw'-sis); but all the other operas on his list are a blank.

Very different is the case of the most popular of his successors, Massenet (mahs-nay'); though it is more than likely that he too will become a two-opera man. Massenet is the most popular of Gounod's successors, but not the greatest. A greater musical dramatist than he was Bizet (bee-zay'); a greater musician and almost also as prolific an opera writer was, or is, Saint-Saëns (sahng-song'). These two men are represented in current opera lists by a single opera each; but of Massenet's works New Yorkers have heard no less than eleven,—*"Werther"* (vare-ter) and *"Manon"* (mah-nong'), which are likely to endure, and *"Le Cid"* (lay sid), *"La Navarraise,"* *"Le jongleur de Notre-Dame"* (translated: The juggler of no'-tr dahm), *"Thaïs"* (tah-ees'), *"Hérodiade,"* *"Sapho"* (sah-fo'), *"Grisélidis,"* and *"Cendrillon"* (sang-dri-yong') which are not likely to endure long.



AMBROISE THOMAS  
Composer of *Mignon*.



CAMILLE SAINT SAËNS  
Composer of *Samson* and *Delilah*.



LEO DELIBES  
Composer of *Lakmé*.

## THE QUALITY OF MASSENET

So many operas ought to speak well of Massenet's versatility, as it surely does of his productiveness and industry; but the individuality of this composer, which is incontestable, is an individuality of style which leans heavily on sameness. The French wits who thought it clever to dub him "*Mademoiselle Wagner*" twenty years ago never got the opportunity to call him *Madame Wagner*. He never grew up to that estate. He did not grow older in thought or riper in creative ability; but only more facile in expression.

All of Massenet's operas are essentially illustrative of the sentimental spirit of French art. Whether Gounod attempts to write an oratorio on so sublime a subject as the fall and redemption

## MAKERS OF MODERN OPERA

of man, or Massenet tries to picture the touching faith and piety of an honest mountebank, it is all one: the music is bound to run out into a strain of religious balladry. But French music as represented by Gounod and Massenet is ingenuous also in its persistent pursuit of beauty. The northern ideal of strength before beauty, or truth before convention, is not for the French, with their devotion to elegance of utterance, and this fact has saved their lyric stage from the deplorable tendency exhibited by the most notable, and probably greatest, German composer since Wagner, namely, Richard Strauss (strous). Oscar Wilde, though English, wrote his "Salomé" in French; but it had to wait for the coming of a German for a musical glorification of its morbid attraction



JULES MASSENET, 1842-1913

toward dead bodies. Nor is Electra's bestial ferocity, as pictured by Hoffmannsthal and Strauss, likely soon to find favor among the French. Thus

much must be said in favor of the artistic tendency of a people who are still willing to hark back to a miracle-tale like that of "Our Lady's Juggler," or to a legend like that of "The Patient Grizel," for operatic material.

Between Gounod and Massenet there stands at least one French dramatic composer who accomplished much, but promised more in respect of the development of the lyric drama. Bizet's "Carmen" has won heartier recognition in Germany than even Gounod's "Faust." Perhaps the qualities which conquered this distinction were against it when it first appeared in its native land. It may have been a feeling of its approach to an extra-national ideal which made the French people, who with all their enthusiasm for art are yet strongly predisposed in favor of their own ideals, scent an objectionable Teutonism in "Carmen" and give it only tardy recognition; perhaps also more than a touch of jealous patriotism.



MASSENET IN HIS STUDIO IN 1891

# MAKERS OF MODERN OPERA



GEORGES BIZET—1838-1875  
Composer of *Carmen*.

The Franco-Prussian War had a twofold effect upon music in France,—it threw the people back upon an appreciation of some of their own composers,—Berlioz (bear-lee-oze), for instance,—and also turned them against not only the German, but also all of their own composers in whom they thought they recognized German influences. The feeling was not only strong to taboo Wagner, but everybody in whose music they scented *Wagnerisme*. Their conception of the term was amusingly vague. They did not recognize it in the freedom of form manifested in “Faust”; but felt it in the truthful and forceful dramatic expression which marked “Carmen,” and especially in Bizet’s use of the typical phrase, the *Leitmotiv*. Wagnerism had to be purged

by time before Charpentier (shahr-pong-tee-ay) could triumph with “Louise,” and Debussy (day-boos-see’) with “Pelléas et Mélisande” (pale-lay-ahs’ ay may-lee-sahnd’), works in which the Wagnerian system is much more extensively and frankly used than in “Carmen.”

## THE INFLUENCE OF WAGNER

French, German, Italian, Russian, and English composers have for half a century been under the domination of Wagner’s influence. In France and Italy he put a new spirit into opera; but the composers did not attempt to follow him slavishly in both practice and precept. In Germany, on the other hand, many of his disciples made the attempt and failed. Two only have created living works—Engelbert Humperdinck (hoom’-per-dingk) and Richard Strauss. The more interesting phenomenon of the two is presented by Humperdinck, who has not only



GUSTAVE CHARPENTIER  
Composer of *Louise*.



CLAUDE DEBUSSY  
Composer of *Pelléas et Mélisande*.



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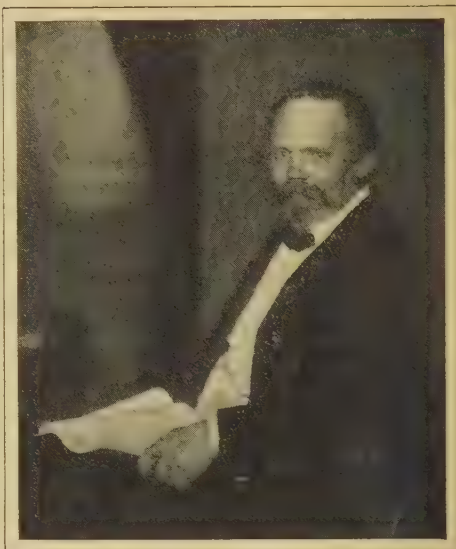
## MAKERS OF MODERN OPERA

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applied Wagner's theories to the musical score of his masterpiece, "Hänsel und Gretel" (hen'-zeloont gray'-tel), but has extended their application to dramatic material.

### HUMPERDINCK AND WAGNER

Wagner held myth to be the best subject for the lyric drama; Humperdinck has extended the principle to include fairy tales, which, in a sense, may be said to be decayed myths. Taking the German form of the story of the Babes in the Wood, he has turned it into an opera which illustrates the methods Wagner employed in his great mythological tragedy, "The Nibelung's Ring," and has given the methods a peculiar charm by making his musical symbols (*Leitmotiven*) out of nursery jingles and tunes like them. Notwithstanding that he was thus hewing to a line drawn by another, the opera has a melodic fluency and freshness which have scarcely a parallel in modern opera. A later work "Königskinder" (Royal Children), though full of beauty, lacks the spontaneity and charm of its predecessor largely because its book is stilted in language, its symbolism too much in evidence and not sufficiently sympathetic, and its construction faulty.



ENGELBERT HUMPERDINCK



RICHARD STRAUSS

### RICHARD STRAUSS

Richard Strauss reflects the tendency of the times away from all ideal things. Physical, moral, and mental degeneracy are the subjects which he has attempted to glorify in "Salomé" and "Elektra," and shameless immorality in "Rosenkavalier" (ro'-zen-kahv-ah-leer'). To the celebration of such things and to the promotion of his material interests he is prostituting the finest musical gifts possessed by any composer known to the present day.

Not all the men who deserve to be called makers of modern opera have been mentioned

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# MAKERS OF MODERN OPERA

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as yet. There are Frenchmen whose works have shown more vitality than those of Charpentier and Debussy, though these two, representing a more individual tendency, are generally singled out for comment when the talk is of latter-day men.

## OTHER MODERN COMPOSERS

There is still a strong feeling among the lovers of French opera for Ambroise Thomas because of his "Mignon," and Delibes because of his "Lakmé" and his ballets. The dramatic, or pantomimic, dance is getting a stronger hold on the stage every day, and nothing has yet been produced in this line more graceful or in all artistic elements more elegant than "Coppélia." Saint-Saëns's "Samson et Delilah," though better fitted for the concert-room than the theater, has also won its way to recognition in America and England; while Germany, forgetting that Berlioz was pitted against Wagner by the characteristic spirit after the Franco-Prussian War, continues to pay deep respect to "Benvenuto Cellini." Wolf-Ferrari, half German, half Italian, has fought his way to the fore with two works in which his genius shows at its best ("Il Segreto di Susanna" and "Le Donne Curiose"), and lately a Russian, Mousorgsky, has come crashing through the veneer of conventional art with his "Boris Godounov" in a way which justifies the cry raised long ago by this writer in the concert-room: "Beware of the Muscovite!"



ERMANNO WOLF-FERRARI  
Composer of *The Jewels of The Madonna*.

## SUPPLEMENTARY READING

### CHAPTERS OF OPERA

*By H. E. Krehbiel.*

### A BOOK OF OPERAS

*By H. E. Krehbiel.*

Mr. Krehbiel's books are admirable commentaries, written with authority and in a most readable style.

### MEMOIRS OF THE OPERA

*By George Hogarth.*

A standard work long recognized.

### HISTORY OF THE OPERA

*By Sutherland Edwards.*

A valuable work by an English authority.

### THE LYRICAL DRAMA

*By H. Sutherland Edwards.*

### THE OPERA, PAST AND PRESENT

*By W. F. Apthorp.*

Brilliant writing and critical taste characterize Mr. Apthorp's work.

### SOME FORERUNNERS OF MODERN OPERA

*By W. J. Henderson.*

A thoughtful, scholarly and well written book.

### THE STANDARD OPERA

*By George P. Upton.*

An excellent book by a well known Chicago critic.

# THE MENTOR

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## Editorial

The new year is here and with it the forward look. It is the time for announcements, and the magazines of the day are filled with them. The Mentor Association does not lay down a definite and fixed program for a year ahead, week by week. It is important that our schedule should be elastic. But we want our readers to know the plans of The Mentor for 1914, and so we print herewith a list containing some of the subjects scheduled. The articles may not appear in the exact order of this list. Definite dates will be announced later. We print the list for the purpose of giving our readers an idea of the scope and variety of the year's program.

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TWO EARLY GERMAN PAINTERS. DÜRER AND HOLBEIN. Portrait of Himself, Dürer; Portrait of Young Woman, Dürer; Hieronymus Holzschuher, Dürer; Erasmus, Holbein; The Meier Madonna, Holbein; Queen Jane Seymour, Holbein. By Professor F. J. Mather, Princeton University.

VIENNA, THE QUEEN CITY. Palace from Gardens Schönbrunn, Votive Church, Reichsrats Gebäude, Old Vienna, Maria Theresa Monument, Hoch Brunnen Fountains and Prince's Palace. By Dwight L. Elmendorf.

ANCIENT ATHENS. Parthenon, The Acropolis, Mars Hill (Areopagus), Theseum, Stadium, Theater of Dionysius. By Professor George Willis Botsford, Columbia University.

THE BARBIZON PAINTERS. Evering, by Daubigny; The Holy Family, Diaz; Meadow Bordered by Trees, Rousseau; Landscape with Sheep, Jacquet; The Wild Oak, Dupré; The Gleaners, Millet. By Arthur Hoeber.

ABRAHAM LINCOLN. Lincoln, the Boy, Lincoln as a Rail Splitter or Flatboat Man, the Douglas Debates, President Lincoln, Emancipation Proclamation, Assassination. By Professor Albert Bushnell Hart, Harvard University.

MEXICO. Mexico City, The Cathedral, The Palace, Popocatepetl, Chapultepec, Scenic View. By Frederick Palmer, Author and Journalist.

GEORGE WASHINGTON. The Surveyor, Braddock's Army, Taking Command of American Army, Valley Forge, Farewell Address, Inauguration as President. By Professor Robert McNutt McElroy, Princeton University.

AMERICAN PROSE WRITERS. Benjamin Franklin, Jonathan Edwards, Charles Brockden Brown, Washington Irving, James Fenimore Cooper, James Kirke Paulding. By Hamilton W. Mabie.

COURT PAINTERS OF FRANCE. Parnassus, Claude Lorrain; The French Comedy, Watteau; Shepherds in Arcadia, Poussin; Louis XIV, Rigaud; Marie Leczinska (wife of Louis XIV) Van Loo; Music Lesson, Lancret. By W. A. Coffin.

GLACIER NATIONAL PARK, MONTANA. Morning Eagle Falls, Shore Line of Lake St. Mary, Iceberg Lake, Two Medicine Camp on Two Medicine Lake, McDermott Falls, Gunsight Lake and Mount Jackson. By William T. Hornaday.

GRECIAN MASTERPIECES. Venus de Milo, Disk Thrower, The Three Fates, From Parthenon Pediment; Samothracian Victory, Hermes, Pericles.

EARLY ENGLISH POETS. Geoffrey Chaucer, Edmund Spenser, John Milton, John Dryden, Alexander Pope, William Cowper. By Hamilton W. Mabie.

FLEMISH MASTERS OF PAINTING. Rubens and Isabella Brandt, Rubens; The Lion Hunt, Rubens; Helene Fourment and Daughter, Rubens; Duke of Buckingham with Horse, by Van Dyck; William II of Orange and His Bride, Van Dyck; Duke of Richmond and Lenox, Van Dyck. By Professor John C. Van Dyke.

HISTORIC AMERICAN HIGHWAYS. Boone's Wilderness Road, Cumberland Road, Braddock's Road, Old Natchez Trail, Sante Fé Trail, Oregon Trail. By H. Adington Bruce.

Other subjects for the year are as follows:

BERLIN. By Dwight L. Elmendorf.

MASTERS OF THE PIANO. By Henry T. Finck.

AMERICAN POETS OF THE SOIL. By Burges Johnson.

FAMOUS AMERICAN WOMEN PAINTERS. By Arthur Hoeber.

OUR FEATHERED FRIENDS. By E. H. Forbush.

HOLLAND. By Dwight L. Elmendorf.

THE CONQUEST OF THE AIR. By Henry Woodhouse.

FATHERS OF THE CONSTITUTION. By Professor Albert Bushnell Hart.

THE CELESTIAL WORLD.

INDIA. By Dwight L. Elmendorf.

RUGS AND RUG MAKING. By J. K. Mumford.

FAMOUS EUROPEAN WOMEN PAINTERS.

MASTERS OF THE VIOLIN. By W. J. Henderson.

GREAT RIVERS. Story of the Rhine.

GREAT PULPIT ORATORS.

JAPAN. By Dwight L. Elmendorf.

WOMEN OF THE FRENCH COURT.

FOUNDERS OF ENGLISH PAINTING. By Arthur Hoeber.

AMERICAN COLONIAL FURNITURE.

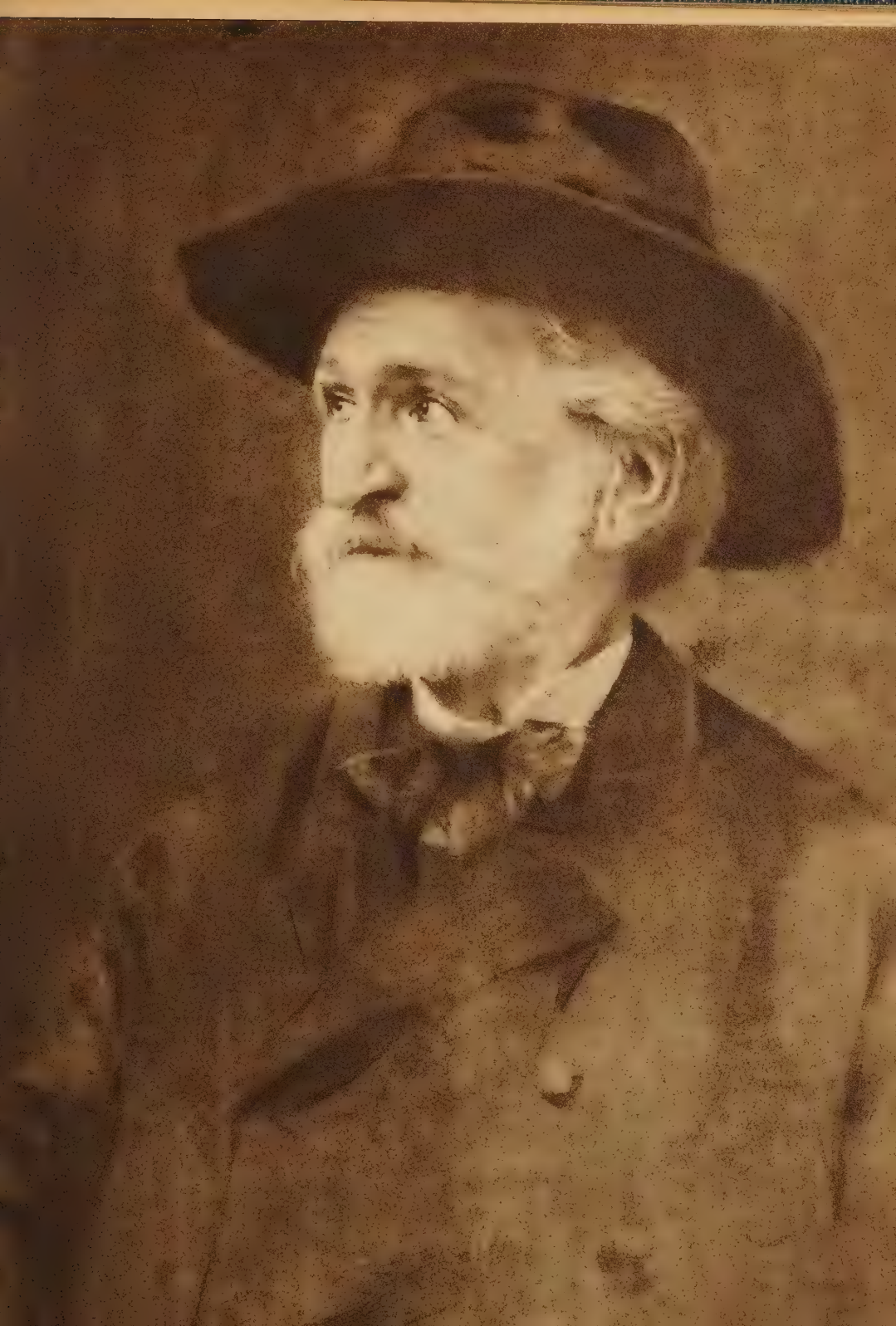
HISTORIC AMERICAN HOMES.

CHINA AND CHINA COLLECTING.

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These titles are not representative of all the departments in the interesting course that The Mentor is developing. Had we four times the space we could fill it with equally attractive features. What we print, however, will afford some idea of the wealth of material that has been planned for early publication.







GIUSEPPE VERDI, the greatest of the old Italian opera composers, is the subject of one of the intaglio-gravure pictures illustrating "Makers of Modern Opera."

### GIUSEPPI VERDI

Monday Daily Reading in the Mentor Course

THE last and greatest of the old school of Italian opera composers and one of the most popular of all opera composers in the world, was Giuseppe Verdi (joo-sep'-pe ver'-dee). He was born of humble parentage in the little Italian village of Roncole on October 10, 1813. His parents kept a tavern, which they combined with a general village store. It was situated in a neighborhood of ignorant laborers. Little chance was there in that spot for a budding genius in music. Verdi's art instinct had to feed on slim nourishment, like a stray seed blown among rocks; but, like the stray seed, his genius took root even in that arid soil. His love of music was shown by his following an itinerant fiddler round the village. His father, detecting his taste, got him a mediocre piano, on which young Verdi practised vigorously.

When ten years old he played the organ in the village church, and at last a patron provided him with the means to go to Milan. When he applied for admission to the conservatory he was rejected, on the score that he had no aptitude for music. He stayed in Milan, however, as a pupil of Vincenzo La Vigna (vin-chen'-zo la veen'-yah), with whom he remained until 1833. He married in 1832, and in 1838 returned to Milan, where he wrote his first opera, "Oberto." This did not prove a success; but it was the beginning of a famous career.

Verdi's first success was achieved in 1843, when he brought out "I Lombardi." It was followed the next year by "Ernani," and with that work his reputation was firmly established. A number of operas followed, some successful, others

failures. But in 1851 began the period during which "Rigoletto," "Il Trovatore," and "La Traviata" appeared, and then all Europe rang with his praises.

Verdi was not only the most popular operatic composer of the nineteenth century, but the wonder of the musical world. His art life might be divided into three parts. His first operas were of the old-fashioned "honey-sweet" Italian type, in which the airs were tunelessly sentimental, and the orchestra played a "guitar" accompaniment.

The middle period showed quite a definite advance in dramatic vigor, in fullness of musical expression, and in richness of orchestral technic. Of this period "Aida" is a notable example. Then, in his ripe old age, Verdi revealed an amazing growth in musical power. He had advanced through the years as the art of operatic composition had advanced. His opera "Otello" showed that he had studied and mastered the newer works of his day, and that he held a leading place even with younger composers. "Falstaff," his last opera, was a revelation of extraordinary fertility and virility in an artist of advanced age. It established Verdi's reputation for all time as a composer of music drama as his earliest works had shown his skill in tuneful opera. The music score of "Falstaff" is as free and untrammelled as the work of any modern composer, even Richard Wagner himself.

Verdi lived until he was eighty-eight years old, enjoyed a happy home, quiet pleasures, and the admiration not only of his own country but of all the world. He died at Milan in 1901, having left twenty-nine operas, most of which were notably successful.







**JULES ÉMILE FRÉDÉRIC MAS-**  
**SENET**, one of the most popular  
French writers of opera, is the sub-  
ject of one of the intaglio-gravure  
pictures illustrating "Makers of Modern Opera."

### **JULES ÉMILE FRÉDÉRIC MASSENET**

**Tuesday Daily Reading in the Mentor Course**

**M**ASSENET, one of the most popular French composers, was born at Montaud, May 12, 1842. Like nearly all French musicians, he began his study in the French Conservatory. He was so poor in his early days that he had to help pay his living expenses by playing the kettledrum in a café orchestra.

He carried off several minor prizes during his student days, and finally in 1863 secured the prize of Rome, and this despite the fact that the head of the conservatory at first tried to exclude him on the ground that he had no musical ability. On returning from Rome in 1867 he produced his first opera, a one-act affair which achieved only moderate success. He served in the Franco-Prussian War, and his impressions received there found musical expression in his study "Alsaciennes" and his one-act opera "Navarraise." Since that time Massenet has been industrious in composition, turning out operas every year or so. The wonder of it is that most of them have been successful and are a part of the operatic repertoire today.

From 1878 to 1896 he was a professor of composition at the Paris conservatory, and had under his tuition a number of pupils who have since become famous, Charpentier, the composer of "Louise," being one of them. His activities may be gathered from the fact that he has written seventeen operas and five oratorios, together with incidental music to four dramas.

In 1878 he was elected a member of the Academy of Beaux Arts, an honor that he won over Saint-Saëns, who is reckoned a superior musician.

Massenet has been criticized as a puzzling personality in modern musical history. His subjects are chosen to suit a Parisian public, and yet they have been successful in foreign fields. His style has been called "weak and sugary," and his music "superficially clever." But in spite of that Massenet's music has lasted for years, and, however he may be criticized, his poetic sentiment and richly colored orchestration are emphatically suitable to the public taste.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION

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GIACOMO PUCCINI, the successor of the great Verdi, is the subject of one of the intaglio-gravure pictures illustrating "Makers of Modern Opera."

### GIACOMO PUCCINI

Wednesday Daily Reading in the Mentor Course

**G** IACOMO PUCCINI (jah-ko'mo poot-chee'-nee) was named by the great Verdi as his probable successor. That meant much from the lips of the venerable master, and the years are beginning to verify it. Puccini was born at Lucca, Italy, in June, 1858. He came from a long line of musicians, reaching as far back as his great-great-grandfather. In his own immediate family of six all were devoted to music; but Giacomo took to music from his earliest years. He breathed it as he breathed the air of life. His precocity attracted the attention of the queen of Italy, who granted him a pension that enabled him to enter the Conservatory of Music at Milan.

His mind turned toward composition from earliest years, his dominating thought always being opera,—not old-fashioned opera of melody and empty orchestration, but opera of the modern sort, vibrant with life, vigorous in dramatic expression, and enriched with all the resources of modern orchestration. Ponchielli (pon-kee-el'-lee) was his chief instructor,—Ponchielli, the composer of "Gioconda" (jo-kon'-dah), who has been credited with inspiring the modern Italian school of composers.

Puccini's first opera, "Le Ville" (le veel), was produced in 1884. It created a favorable impression—that was all. In 1889 his opera "Edgar" appeared; but it was not popular. Four years later, however, "Manon Lescaut" (mah-nong'les-ko') was

produced. This established his success. It required courage to go to the opera house with a new work on Manon. Massenet's "Manon" was known throughout the operatic world, where it had been made successful by the brilliant performances of Jean de Reszke and Sibyl Sanderson. But Puccini's "Manon" is of stronger stuff, and it holds its place today against the other.

It was the production of "La Bohème" (bo-hame') in Turin in 1896 that made Puccini famous. "Tosca" followed in 1900, and in 1904 came the charming "Madame Butterfly." This beautiful opera was hissed by the Italians when it was first produced; a fact hard to understand today, when it has become a rival in popularity to "La Bohème." In 1910 Puccini produced his operatic setting of the American play, "The Girl of the Golden West." It was brought out in New York with a cast of great artists, including Caruso, Destinn, and Amato. It has been produced a number of times, and holds an important place in the operatic repertoire. It is not, however, generally reckoned in popularity with "La Bohème" and "Madame Butterfly." These two charming works are masterpieces of art and sentiment.

Puccini has a rare gift of melody, strong imagination, skill in technic, and an unusual sense of orchestral color. He is considered the most gifted of the present representatives of Italian operatic art.





RICHARD STRAUSS



RICHARD STRAUSS, one of the greatest of the makers of opera, is the subject of one of the intaglio-gravure pictures illustrating "Makers of Modern Opera."

### RICHARD STRAUSS

Thursday Daily Reading in the Mentor Course

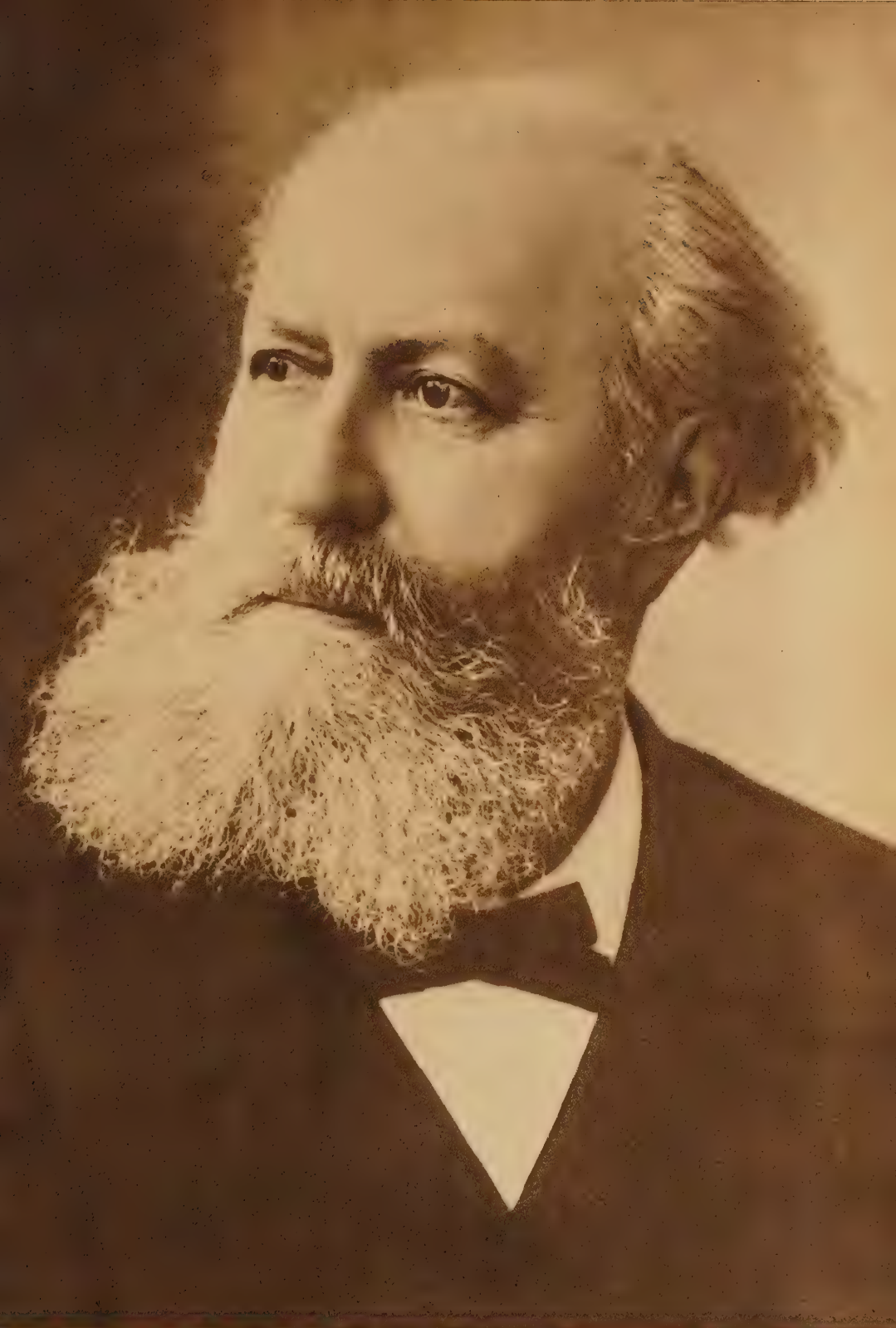
NO composer of today has been since Wagner's time, the subject of more discussion than Richard Strauss. He has been called the champion of the "forward movement." Strauss came by his musical instincts naturally: he was the son of a horn player. His birth occurred in 1864, and he showed himself a prodigy from an early age. He played the piano proficiently at four years, and produced a number of compositions when only six. He followed his musical studies with avidity at the same time he was attending public school. In 1885 he began to study music regularly under the tuition of the eminent pianist and conductor Hans von Bülow (bée-low), whom he succeeded later as head of the Meiningen orchestra.

It was Alexander Ritter that set Richard Strauss on the path of advanced music. Strauss resigned his conductorship after a few months, and in 1885 went to Italy. Before the year was over he was appointed third chapel master in Munich. Four years after that he took the position of director at Weimar. He held this post, however, for only a brief time; for in 1894 he married Pauline de Ahna, an eminent singer, who has accompanied him in concerts and has rendered great service to him by her interpretations of his songs.

For two years Strauss and his wife made tours throughout Europe. They came to the United States, where he gave concerts made up of his own compositions. In song and in opera composition he is regarded by some as a high priest of future art and by others as merely a shock to the nerves.

The productions of his new operas have been usually the occasions of sensational interest. "Salomé" and "Elektra" both created a loud stir in the musical world. Many resent the bold and radical spirit of Richard Strauss. Perhaps we are all too near him. His enemies, or rather his severest critics, would say that anywhere within hearing of his operas would be too near. Many music students, however, find much to interest them in his work, and declare that Richard Strauss will come into his own in future years. His operas, for other reasons than their music, are not likely to be set in the regular repertoire of an opera season. His songs and tone poems, however, are already an accepted part of concert programs. In richness of orchestration, tremendous climaxes, vivid flashes of color, and frequent outbursts of dramatic power, there is nothing in modern music to place beside the tone poems of Richard Strauss.

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CHARLES FRANÇOIS GOUNOD





HARLES FRANÇOIS GOUNOD, one of the best known and also one of the most liked French composers, is the subject of one of the intaglio-gravure pictures illustrating "Makers of Modern Opera."

### CHARLES FRANÇOIS GOUNOD

Friday Daily Reading in the Mentor Course

CHARLES FRANÇOIS GOUNOD, the best known and by many the most liked of modern French composers, was born in Paris, June 17, 1818. His father having died when Gounod was yet very young, he was brought up by his mother, who was an excellent pianist. He entered the Paris Conservatory in 1836, and studied there under masters, one of them Halévy, composer of "The Jewess," an opera popular in its day. Gounod won the grand prize of Rome in 1839. That gave him the privilege of studying in Rome, and while there he devoted much of his time to the study of sacred music, especially to the works of the old masters Palestrina and Bach.

Gounod had a strong religious tendency from the first, which brought him at times near to a resolution to join holy orders. His earliest compositions were masses, and on returning to Paris he played the organ for religious services in one of the leading churches. He was turned from a serious and religious contemplation to worldly matters by receiving a commission to compose an opera. This, his first operatic composition, was "Sapho," which was produced in 1851. It was not very successful, and is seldom produced; though selections from its score are sometimes played and sung.

After some indifferent success and several failures Gounod brought out his opera "Faust" in 1859. In spite of the fact that he had chosen a subject that

had been drawn on liberally by other composers, "Faust" was a success from the beginning, and it is now without doubt the most popular French work in the operatic repertoire. It was liked at the start; but its enormous success was not predicted then. It has grown in the affections of the opera-going public year by year, until today it is one of the most prominent features of an operatic season.

"Philémon et Baucis," "The Queen of Sheba," "Roméo et Juliette," and other operas followed. Of these the last named is the only one that remains a favorite with the public. Among Gounod's notable compositions are two grand oratorios, "The Redemption" and "Mors et Vita" (Death and Life), and a number of distinguished songs.

According to the celebrated composer Saint-Saëns, it is in these two oratorios that Gounod's genius rose highest. Gounod's life was spent for the most part in or near Paris, and it was in that city that most of his great works were first produced. He was a man of great energy, a constant worker, both in musical composition and in writing. He died at St. Cloud, October 18, 1893, leaving an influence on French music that will probably never be dimmed.

Personally he was one of the most interesting figures in the musical world,—a man of the world, and at the same time a student, a dreamer, and a mystic devoted to religious exaltations.



ENGELBERT HUMBERDINCK



NGELBERT HUMPERDINCK, a German composer who sprang very suddenly into favor, is the subject of one of the intaglio-gravure pictures illustrating "Makers of Modern Opera."

### ENGELBERT HUMPERDINCK

Saturday Daily Reading in the Mentor Course

**F**EW composers have so suddenly sprung into fame and favor as Engelbert Humperdinck. He was born at Sigburg, Germany, in September, 1854. His musical education began in Cologne Conservatory under Hiller, and was continued in Munich under Lachner. The prizes that he won at the conservatory enabled him to go to Italy, where he met Richard Wagner at Naples, who recognized his ability and showed him many favors. Wagner took Humperdinck with him to Bayreuth and made an assistant of him. Humperdinck's services were most valuable in the production of Wagner's "Parsifal" in 1882. Subsequently he visited France and Spain, remaining two years in the latter country, teaching at Barcelona.

In 1887 he returned to Cologne, and shortly afterward taught music at Frankfort-on-the-Main. In 1896 the emperor secured for him an appointment as professor in Berlin, and Humperdinck moved there in 1900.

The compositions of Humperdinck are not numerous. His reputation, as far as the world at large is concerned, rests entirely on his masterpiece, "Hänsel und Gretel." Besides this opera, he wrote incidental music for "The Children of the

King," a charming play of allegorical character, and the "Moorish Rhapsody," an orchestral piece. These two and a few other compositions are known chiefly to music lovers, and they uphold the reputation that Humperdinck obtained by his "Hänsel und Gretel."

The fairy opera "Hänsel und Gretel" is known the world over, and well beloved wherever it is heard. Its success was phenomenal from the start, the story of the opera being captivating, and the music likewise. It came at a time when the attention of the operatic world was absorbed with some of the successors of the well known Italian school, prominently Mascagni and Leoncavallo. But the little opera struck a note much higher, and so much more beautiful that before the first season was over the Italian composers found their admirers listening to and singing the music of "Hänsel und Gretel," and leaving their intermezzi to the street organs. The eminent critic Streatfield pronounced Humperdinck "the first German composer of distinct individuality since Wagner." The close association with Wagner that Humperdinck enjoyed has shown its influence on the latter's music; but there is a spirit and a quality in it all his own.

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# TWO EARLY GERMAN PAINTERS

## DÜRER AND HOLBEIN

By FRANK JEWETT MATHER, Jr.

*Marquand Professor of Art and Archeology, Princeton University*



### THE MENTOR

JANUARY 12, 1914



DEPARTMENT OF  
FINE ARTS



### MENTOR GRAVURES

PORTRAIT OF HIMSELF . . . . .	Dürer	ERASMUS . . . . .	Holbein
PORTRAIT OF YOUNG WOMAN . . . . .	Dürer	MEIER MADONNA . . . . .	Holbein
HIERONYMUS HOLZSCHUHER . . . . .	Dürer	QUEEN JANE SEYMOUR . . . . .	Holbein

### ALBRECHT DÜRER

A GREAT painter gives us much more than skilfully arranged lines and colors. These are only the symbols by which we may share his vision of the world. What we must try to find in any work of art is the soul of a great man. This is particularly true of so serious an artist as Albrecht Dürer (doo'-rer) of Nuremberg, who was born in 1471, a little before the outbreak of the Protestant Reformation. In that movement he shared heartily, but without bitterness for the Catholic Church, in which he had been bred. He was a broad-minded Christian, a thoughtful and thorough craftsman. In the little drawing he did of himself at thirteen we see the serious, worried lad already a competent draftsman. We may see him again in the Madrid portrait, the confident young painter of twenty-seven; at Munich, the mature and dignified artist of thirty-six; and finally, in the haggard woodcut profile, as a man grown old with unabated ardor of spirit.

The accent of study and concentration is present at every stage. He painted so carefully that such work did not pay him. The engravings, of which he did about 100 with his own hand, brought him in a comfortable fortune. They are marvels of faithful observation and of minute execution. When old age and illness made painting and engraving difficult, he wrote books on the proportions of the human body and the art of

## TWO EARLY GERMAN PAINTERS



THE KNIGHT, DEATH, AND THE DEVIL, by Dürer

graven in the copper they were filled with ink, which under heavy pressure from a roller press was transferred to paper. The lines of Dürer were so fine and closely spaced that the whole print got a charming pearly quality which is well represented in our reproductions. Bible stories, the life of Christ and the Virgin, popular customs, portraits of his learned friends, and a strange series of plates having a moral meaning may be specially noted. In 1513 and 1514 he engraved what are called the four master plates, two of which are reproduced.

**THE KNIGHT, DEATH, AND THE DEVIL.** Upon a splendid steed an armored knight rides through a rocky defile, high above which is seen his goal, an imposing castle. Forms of horror beset the traveler. The horse sniffs impatiently at a skull in the road. King Death himself, mounted on a jaded nag, holds up an hourglass. The Knight's hours are measured. Behind the horse stalks a swinelike form, which may represent the lower temptations that assail a warrior of the Lord. Regardless of these

fortification. We must not expect a man of such stern and high ideals to be charming. He may, however, have many true things to tell about life and character that it behooves us to know.

### THE ENGRAVINGS

At fifteen Dürer was apprenticed to the painter and woodcutter, Michael Wohlgemuth. The lad saw the advantages of the new process of woodcutting and copperplate engraving, by which a design might be multiplied. Then the good wife Agnes, whom he married by parental arrangement at twenty-three, came to be a thrifty saleswoman for the prints. The work was of the most taxing kind, being all done under a magnifying lens. When the firm lines had been



MICHAEL WOHLGEMUTH  
By Dürer

## TWO EARLY GERMAN PAINTERS

nightmare shapes, the Knight holds his restive horse in the road. Fortitude has overcome sin and fear of death. Such seems the large, informing idea of a picture which would be exquisite if regarded merely as minute delineations of forms of rocks and trees, and textures of hair and armor.

**SAINT JEROME IN HIS STUDY.** In depicting the Cardinal Saint, who in the late fourth century translated the Holy Scriptures into eloquent Latin, Dürer may well have wished to emphasize the enviable serenity of the scholar's lot in contrast with the perilous course of the Knight. Everything in this study speaks of peace and steady, satisfactory endeavor. The light shimmers upon wall, floor, and ceiling like a blessing.



THE ARTIST'S FATHER  
By Dürer



SAINT JEROME IN HIS STUDY, by Dürer

It seems as if no sight or sound of troublous or unworthy sort could enter this scholar's sanctuary. The skull and hourglass are no longer symbols of dread. The saint is oblivious of the passage of time, and looks forward to death as the opening of fuller knowledge. The elaborate and beautiful details of the room assure us that this is no mere dream of an idealist, but an actual place that a student of the divine mysteries might inhabit. A different kind of peacefulness pervades the small engraving of the Hermit Saint, Anthony of Egypt, behind whom rise the picturesque walls and roofs of Dürer's own Nuremberg.

### THE WOODCUTS

The engravings are by Dürer's own hand; the woodcuts are copies of his designs by capable assistants. As early as 1499 he had published the impressive illustrations for the Revelation of Saint John. For terror and ferocity the print repre-



## TWO EARLY GERMAN PAINTERS

senting the four riders who begin the destruction of mankind before the last day has never been equaled. For twelve years he worked at the designs for the Life of the Virgin, and a large and a small series of the Passion of Christ. One woodcut from the Little Passion, Christ in Geth-



THE FOUR HORSEMEN OF THE APOCALYPSE

By Dürer

semane with the sleeping apostles, is reproduced. He has used the small scale of the plate to indicate a peculiar heartlessness in the disciples calmly sleeping so near their agonized Lord. The postures of vehement prayer and of complete exhaustion are affectingly truthful. The basis of such designs is the artist's own pen drawing, which is pasted or traced



THE AGONY IN THE GARDEN

By Dürer



THE DESCENT FROM THE CROSS

By Dürer

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## TWO EARLY GERMAN PAINTERS

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on a pear-wood plank. All the blank spaces are cut away with a knife, leaving the lines in relief. This wood block may be set up with type pages and printed on an ordinary press. It is thus better adapted to book illustration than engraving, which requires special printing.

About 1511 Dürer reprinted the Revelation, and published the three new books. They were justly popular, and from that time he painted only when he pleased. The woodcuts, which faithfully represent drawings made with a coarse quill pen, will look rude to eyes accustomed to the often meaningless finish of modern illustrations. It will require patience to see how direct, sincere, and vigorous is the expression. With so coarse a tool nothing can be left to chance or smoothed down. Every line must tell, and every line in the Dürer woodcut does tell its story of structure and feeling. Dürer's woodcuts are as fine in their way as his more popular engravings.

### THE PAINTED PORTRAITS

From the first Dürer revealed in portraiture an inflexible curiosity as to form and insight as to character. The earlier portraits, those of his master Wohlgemuth, and of his own father, have a speaking lifelikeness. But the very endeavor to omit nothing and say everything with resolute truthfulness makes some of the early portraits stiff and forbidding. This defect is hardly noticeable in the three admirable portraits of his maturity, which are our special theme.

They were all painted after his Venetian visit of 1506. There he saw portraiture as faithful as his own, but softer and more agreeable. Open-minded student that he always was, he readily learned the lesson. The charming head of a young woman represents the fruits of this new experience. With a comeliness that is by no means merely pretty, one gets the sense also of character and of capacity. The tightly drawn hair, the



JOHN AND PETER

By Dürer.



PAUL AND MARK



## TWO EARLY GERMAN PAINTERS



DÜRER, by himself  
In the Prado, Madrid.



EMPEROR MAXIMILIAN I  
By Dürer. In the Imperial Gallery, Vienna.

head held alertly a little forward, tell of aggressiveness with self-control, of perfect physical and mental well-being. It was such strong mothers as this that bore the men who in finance, manufactures, commerce, and scholarship made the little city of Nuremberg famous. Initials on the bodice suggest that this may be the wife Agnes, who was an efficient business partner and a terror to certain easygoing friends. Firm yet minutely varied lines, modeling soft and lifelike but also decisive,—such are the technical merits of this masterpiece.

Among Dürer's portraits of himself, the head in which the master gave himself the aspect of a Christ is the favorite of many people. The workmanship is of extraordinary carefulness and beauty. Every detail of the fur, of the flowing hair, of the powerful, slender hand, is there; but the effect remains large. There is in the face a sense of dignity, reserve, decision, and sympathy. Other portraits are probably much more like Dürer as Nuremberg saw him. This presents his own ideal of himself as creative artist, exemplifying a spiritual beauty that he ever strove to attain. Despite an old inscription reading 1500, we must date this portrait after that Venetian visit which brought to Dürer new power and self-confidence.

Efficiency was the trait Dürer most admired. His merchant friend Hieronymus Holzschuher possessed this quality in a high degree, as his portrait shows. He still directs toward an admiring world the bluest, brightest, steadiest eyes ever painted. The silvery hair and beard glisten



## TWO EARLY GERMAN PAINTERS



HOLBEIN'S WIFE AND CHILDREN  
In Basel Museum.



HOLBEIN, by himself  
At 25 years of age.

city. Nor is this power and rectitude without kindness. One feels the living presence of a man absolutely just, but also quick to see another man's side, and withal humorous. Of an old age not too frosty and wholly vigorous, this picture is a most remarkable embodiment. That Dürer's genius is as marked in a slight sketch as in elaborately executed works, witness the charcoal study which he did of his old mother just before her death. Have a few lines ever told more piteously of resigned decrepitude?

### THE FOUR APOSTLES

In his last years Dürer painted as a legacy to his native town the stately figures of the apostles Paul, Mark, Peter, and John. Already the Protestant movement which he held so dear was breaking up into wrangling sects. Dürer wished to recall men to the founts of Christian wisdom and unity. The apostles wear their grand robes with Roman dignity. The heads are sharply distinguished by temperament. The burning determination of Saint Paul is very unlike the excitability of Saint Mark; the inward serenity of Saint John most unlike the care-worn pensiveness of Saint Peter. These are men to move a world.

## TWO EARLY GERMAN PAINTERS

On the 6th of April, 1528, he passed away, only fifty-seven years old, but exhausted by constant effort. The great bankers, merchants, scholars, and craftsmen of Nuremberg knew that a notable citizen had gone. He had known familiarly Melancthon and Luther. Raphael had been glad to exchange drawings with him. His engravings and woodcuts were admired throughout Europe. After four centuries he remains the finest exemplar in art of the peculiar steadfastness and thoroughness of the German

race. Goethe, the greatest of German poets, has written the finest tribute to Germany's greatest artist:

Wholly unsoftened and un-  
quibbled,  
Naught prettified or vainly  
scribbled,  
The very world thou shalt  
descrie  
As seen by Albrecht Dürer's  
eye—  
Her sturdy life and manhood  
strong,  
Her inward might enduring  
long.

### HANS HOLBEIN

Whoever understands the art of Dürer needs little introduction to that of Holbein (hole'-bine). Hans Holbein was born in 1497, when Dürer was just beginning to be famous, at



PORTRAIT OF GEORG GYZE. By Holbein. In the Berlin Gallery.

the imperial city of Augsburg, which was merely a larger Nuremberg. Holbein's father was a painter, and the lad was early perfected in the craft. By his seventeenth year he was working at Basel, where for some ten years he practised book illustration, designing for metal and glass, religious subjects, wall painting. Such versatility he renounced later for the better paying branch of portraiture. In 1526 some German merchants called him over to London. There he soon became court painter to Henry VIII, and there he remained for the most part until his death by the plague in 1543. He was one of the first of those cosmopolitan portrait painters who follow their market, a homeless man, separated from wife and children, a completely detached person. That he was fitted for the part, the sturdy, confident portrait of himself shows.



STUDIES FROM LIFE, IN THE WINDSOR COLLECTION  
By Holbein.



## TWO EARLY GERMAN PAINTERS



SIEUR de MORETTE, by Holbein

readily break into a smile. The gentle and careful pose of the hands is noteworthy. It is as if the great stylist caressed the paper to invite a happy phrase. Very effective too is the setting of the figure in the frame. Everything forms a beautiful pattern. Cut off the margin ever so little, and the figure will seem out of balance.

Finely composed again is the famous Madonna of the Meier family. The kneeling figures make the base of a pyramid, the lines of which are carried up by the Madonna's cloak and the Christ Child's outstretched hand. Perhaps the formal arrangement and the stately niche are a little out of keeping with the evident simplicity of all the people. In fact, the greatness of the picture lies mainly in its vitality, in the sense of strength and devotion it conveys. Holbein, like Dürer, conceives the Virgin simply as a German mother, none too intelligent, and rather ungraceful, but wholly wrapped up in the Divine

As a painter Holbein was Dürer's superior, though inferior to him as a man. Where Dürer set his bright colors in rather harsh combinations, Holbein worked out arrangements of mosaiclike depth and brilliance. Usually the background is pale blue, green, or other solid tone, against which the pale flesh tints, with crimson, green, or black of the rich costumes, glow like some precious enamel. He is as accurate in his drawing as Dürer, with less sense of effort.

Holbein painted the profile portrait of the scholar Erasmus about 1523. Erasmus was not merely very learned but also a wit, and Holbein has combined with the self-control and concentration of the face a sense of astuteness. The set lips would



DUKE OF NORFOLK, by Holbein

## TWO EARLY GERMAN PAINTERS

Child, who is after all much like an ordinary German baby. The gentleness of Mary's clasped hands is one of the many beautifully studied details.

A consummate example of his work is the Jane Seymour of 1536. In the third wife of Henry VIII Holbein had only a moderately good subject. She seems a stolid person. Yet a certain shrewdness is also in the face. The setting in the frame is perfect, and the gold-embroidered robes and jewelry are done with a quiet dexterity that simply takes one's breath away. The sketch for the portrait is preserved. Holbein always made a careful crayon drawing for every portrait, introducing slight tints, or even writing down the color of hair, eyes, etc. From such a study, which was made in a few hours, the picture was painted. We have then the most lifelike portraits known to art painted with the model absent. Today artists plague themselves and the sitter to poorer purpose. By utmost concentration upon the original drawing, Holbein seems to have omitted all unimportant or merely general traits of his subject, fixing upon the few that were really characteristic. Moreover, he stood upon his first reading of the character.

At any rate, these splendid sketches are the finest flower of Holbein's genius. Scores of them are preserved at Windsor Castle. I reproduce only the rather vain and weak face of the poet, warrior, and dandy, the Earl of Surrey. I must repeat that Holbein was less of a man but in some ways more of an artist than Dürer, unqualifiedly superior as a mere painter.

Dürer was full of profound ideas about religion and life. His work is truly a criticism of the life of his age. Holbein had virtually no ideas, and genially accepted his world as very good to live and paint in. He brought not a great mind to his art, but a tolerant temper, a most discerning eye, and a magnificently sure hand.



HOLBEIN, by himself

### SUPPLEMENTARY READING

LIFE OF ALBRECHT DÜRER (Translated from the German).—By *Moritz Thausing*. The standard biography.

ALBRECHT DÜRER—("Classics of Art"). Complete collection of reproductions of Dürer's works in half tone.

ALBRECHT DÜRER—By *Lina Eckstein*. (Popular Library of Art.) A concise but readable epitome of the main facts.

ALBRECHT DÜRER—By *T. Sturge Moore*. (Scribner's.) Somewhat fuller and of excellent literary quality.

ALBRECHT DÜRER—By *Frederick Nüchter*. (Macmillan.) Especially recommended as a biography and for excellent cuts of good scale at a moderate price.

HANS HOLBEIN AND HIS TIMES. (Translated from the German)—By *A. Woltmann*. The standard biography.

HANS HOLBEIN—By *G. S. Davies*. A recent and thorough work, in folio, with many illustrations.

HANS HOLBEIN—("Classics of Art"). Useful collection of half tone cuts of all his work at a moderate price.

# THE MENTOR

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## *Editorial*

In the letters that we have received from members of The Mentor Association we have had appreciation in full measure from readers of mature minds. The young people were yet to be heard from.

★ ★ ★

It meant a great deal to us, therefore, to receive a letter from a teacher concerning the work that she was doing with The Mentor. She had under her charge a class in High School, the pupils varying in age from 14 to 18 years. The teacher has been using The Mentor regularly. She distributes the pictures and the pupils read Monday's Daily Reading on Monday, and so following, day by day throughout the week. On Friday afternoon she gives an hour to The Mentor. The article in The Mentor is read aloud to the class and also the Saturday Daily Reading. The teacher then reviews the subject with the pupils and asks them questions. In this way, she tells us, her class thoroughly absorbs each weekly subject in turn. Since receiving this letter we have made inquiry, and we find that a number of teachers are doing the same thing. We call the attention of teachers generally to this. It is a plan worth trying.

★ ★ ★

So much for the reading matter and the profit to be obtained for children therefrom. We have said nothing about the pictures, and surely it is not necessary

to lay stress on the appeal made to children by beautiful pictures. And it is not merely a dull, crude interest that it arouses. It is in many cases an intelligent taste, that readily responds to cultivation. A writer in one of our daily papers called attention recently to an impressive scene that may be observed every Saturday morning at the Metropolitan Museum. It is a gathering of school children, who are assembled with open eyes and ears and eager and hungry minds to see and hear and know the things of beauty and of curious interest in the museum. These pupils are invited by the Metropolitan Museum itself, and under the sponsorship of The School Art League of New York.

★ ★ ★

When this was started the Museum people, it is said, doubted whether it would work. They were afraid perhaps that the school children would feel that they were being "done good to" and wouldn't come. As a matter of fact, however, those who came first told the others that the visit was simply wonderful, and more and more came, until now you may see 600 children at the Metropolitan on Saturday morning, hanging on the lips of the people who are telling them about the art of the pictures and the stories that go with them. It is a most inspiring sight for those who are interested in education.

★ ★ ★

Most children are born with a certain understanding of the beautiful and a longing for it. They "want to know," and they listen eagerly as long as anyone can tell them something that is interesting as well as informing. That is the attitude of mind that The Mentor addresses itself to, whether it is the mind of a child or of a grown-up. We have had plenty of assurances that The Mentor has interested and helped older readers. It is most gratifying to learn of the benefit that The Mentor is bringing to young readers—to have word from our readers that the children in the school or in the home are enjoying The Mentor. One reader tells us that he is taking The Mentor particularly for his children. "I want them to grow up with it," he says. That interests us deeply. We want The Mentor to be a real factor in the life of the home, and a real part of the education of the young generation.







ALBRECHT DÜRER was born on May 21, 1471, at Nuremberg, Germany. His father was named Albrecht Dürer also. He was a goldsmith, who at the age of forty married his master's daughter, who was only fifteen years old. In spite of the difference in their ages, the marriage was a happy one, and was blessed with eighteen

children, of whom Albrecht was second.

As a boy he showed himself more worthy of an education than any of his many brothers, and was apprenticed to a goldsmith. But he wanted to become an artist, and, being his father's favorite son, his wish was granted. So at the age of fifteen he was apprenticed to the principal painter of Nuremberg, Michael Wohlgemuth. Here, as one of the artist's assistants, he turned out little sketches of religious subjects, and some woodcuts for book illustrations. He had a hard time, as his companion apprentices were a rough crowd, and took great delight in making young Dürer suffer.

In 1490 he finished his apprenticeship, and began his "years of travel." These lasted until 1494. He visited Colmar, Basel, Strasbourg, and other German cities.

Shortly after his return in July, 1494, he married Agnes Frey, who was a good wife for him. She was an excellent housekeeper and a shrewd business woman. They had no children.

But Dürer had not been married more than a few months when he decided to make a journey to northern Italy to complete his artistic education. He was very poor, and the great expense of such a trip made it necessary for him to leave his wife behind. He did not stay away long. Sometime in 1495 he returned to Nuremberg, where he lived without change for the next ten years.

Like many another artist, Dürer had his early struggles against poverty and indifference. Painting did not pay; so he turned to wood and copper engraving, and in this way made a fair living.



PORTRAIT OF HIMSELF. 1850.





HE last period of Dürer's life began in 1520. Emperor Maximilian was his friend and patron; but his death in 1519 stopped all the things that Dürer was doing for him. So in July, 1520, the artist, with his wife and her maid, set out for the Netherlands to secure a continuance of the patronage and privileges granted during the

lifetime of Maximilian. Everywhere he was handsomely received. Throughout all his travels, which lasted a year, he was entertained by the best and most intellectual society of his time.

On July 12, 1521, Dürer reached home again. His mind was now filled with schemes for religious pictures; but he produced comparatively little. One reason for this was the bad state of his health. Another was that he gave more and more of his time to mathematical study, which he considered important. His most famous picture of this time is the portrait of Hieronymus Holzschuher at Berlin.

At Nuremberg, in 1525, was published his book on geometry, and in 1527 appeared a work on fortification. But his health was failing. He had caught a fever

in the Low Countries, from which he never fully recovered. On the night of April 6, 1528, he died, so suddenly that there was not even time to call his dearest friends to his side.

He was buried in a vault belonging to his wife's family, in the cemetery of Saint John, at Nuremberg. Luther, the great reformer, said of the famous artist in a letter, "As for Dürer, assuredly affection bids us mourn for one who was the best of men; yet you may well hold him happy that he has made so good an end, and that Christ has taken him from the midst of this time of trouble, and from greater troubles in store, lest he, that deserved nothing but the best, should be compelled to behold the worst. Therefore may he rest in peace with his fathers. Amen!"



ERASMUS—HOLBEIN



HANS HOLBEIN came of an artistic family. Indeed, he is usually known as Holbein the Younger; for his father, Hans Holbein the Elder, was a painter of great ability himself. His uncle also, his mother's father, and most of his family were painters and decorators in the city of Augsburg, Germany, where Holbein the Younger

was born sometime toward the end of the fifteenth century.

No one knows exactly the year in which Holbein first opened his eyes. In those times they did not keep such an accurate record of births and deaths as they do nowadays. So, unless a man was the son of a king or some other important person, it did not matter much when he was born. Still, we are probably right when we say that Hans Holbein was born in 1497.

Those were the days of Augsburg's prosperity. All its magnificence is gone now; but then it boasted of many merchant princes, men of distinction, and patrons of the fine arts. It was a favorite city of Emperor Maximilian himself. There was less travel at that time than now, and consequently the citizens of each town were much more closely bound together. Civic pride ran high. It was the period of the Renaissance, that great period of awaken-

ing to the appreciation of fine things in art and literature. So of course Augsburg had its Guild of Painters, and Holbein the Elder was a member of it.

Hans was the favorite son, and both he and his brother Ambrose were educated to be artists in their father's studio. There they worked until 1515, when Hans and Ambrose journeyed to Basel, at that time a center of learning and art.

There Holbein's chief occupation was the drawing of title pages for books. Erasmus, the great scholar, is said to have been his patron, and helped him in many ways. Another powerful patron was Jacob Meier, the first commoner who ever held the office of burgomaster of Basel, and under whose rule the reformation of the city laws was peaceably carried out. He was the original of Holbein's first portrait painted in Basel, and for him, eight or nine years later, was painted the famous Meier Madonna.





THE MEIER MADONNA. HOLBEIN.



IN 1517 Holbein left Basel on a journey of two years. No one knows exactly where he traveled. It is said that he did not go to Italy; but others maintain that he must have spent some time there. Anyway, in 1519 he returned to Basel, and in the same year his brother Ambrose died. The next year, 1520, was an important one in

the artist's life. Erasmus returned to Basel, and Holbein became a citizen of the town, and was admitted to the Guild of Painters. Also at this time he married. His wife was a widow with two children. She was some years older than the artist, and seems to have been somewhat of a shrew. It is said that it was her tongue that drove Holbein to England in the summer of 1526. More probably it was the usual desire,—to make more money than he was earning at Basel.

At that time art was having a hard time in Germany. The Reformation—when Luther and his followers broke away from the Roman Church—forced painters to do almost anything for a living. Stained glass designing, furniture decoration, and book illustration made up most of Holbein's commissions.

It was at this time also that he drew his

famous Dance of Death series. These drawings are not dated; but they must have been made sometime before 1527, for in that year the engraver, Hans Lützelberger, who was doing that part of the work, died, leaving his work unfinished. Another wood engraver able to render the action and expression of the little faces could not be found. So for ten years their publication was delayed.

The Dance of Death is a highly moral set of pictures, depicting the work of the great Reaper in all fields of life. In the various pictures Death is shown taking grim satisfaction in the consternation of his victims. Pope, emperor, preacher, nun, rich and poor, young and old, all are unready for his coming. All vainly resist. The artist must have worked hard and carefully over these engravings.



QUEEN JANE SEYMOUR—HOLBEIN





HOLBEIN arrived in London toward the end of 1526. It is said that the English called him, colloquially, "Master Haunce." He went immediately to Chelsea, where Sir Thomas More lived. Erasmus had given him a letter of introduction to this famous statesman and author, and the artist was made welcome, and given many

commissions for portraits. Holbein remained at Chelsea throughout his first visit to England. Sir Thomas More introduced him to many of the greatest men of the day.

At this time England was just beginning to feel the first influence of the Renaissance. London was still a dirty, noisy town of the Middle Ages. The houses were made of wood and mud, and built with the earth as a flooring. The streets were narrow and crowded, with the houses and little shops set close together. From the highest to the lowest, London was far from being the center of fashion it was to become not many years later.

Consequently, when the dreaded plague broke out in 1528, London was just the kind of city in which it would spread most rapidly. So Holbein gave up his work in England and returned to Basel. There he finished the decorations for the town hall, which had been begun in 1521. But he was not happy there. All his friends were either dead or had left the city. So about 1531 he returned to London.

This time he needed no introduction.

His reputation was established in England. The merchants of the Steelyard, the great German trading company established on the banks of the Thames, gave him plenty of work to do, and he did it well. These portraits contain some of Holbein's most careful work.

In 1537 he painted the great portrait of Henry VII with Elizabeth of York, and Henry VIII with Jane Seymour, for the privy chamber of the Palace of Westminster. This picture was destroyed in the fire that burned the palace in 1698. In 1543 the plague broke out again in England.

A will, presumably made in October, 1543, by Holbein, was found in London some years ago. And not long after making this, in November, the great artist died, probably of the plague. His death was surrounded by mystery. Not even the place of his burial is known for certain. It was either in the church of Saint Andrew Undershaft or Saint Catharine Cree. His death, in the prime of his active life, was a great loss to the world; but his work survives, and will live forever.

















